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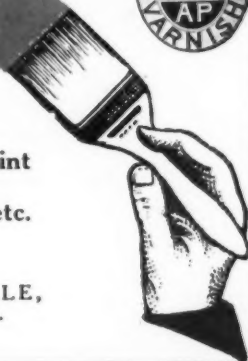
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THE ARCHITECTURAL RECORD

AVGVST, 1914

VOLUME XXXVI



NUMBER II

ENGLISH RENAISSANCE AT ITS BEST

THE HOUSE OF JAMES PARMELEE
AT WASHINGTON, D.C.
CHARLES A. PLATT, ARCHITECT

BY HERBERT CROLY

Photographs by JULIAN BUCKLY

THE successful inhabitants of a new and a rich country usually seek above all to achieve the characteristic which is most difficult for them to obtain—the characteristic of being mature and complete and authentic. The craving for some such achievement has never had much influence upon Americans in relation to the practical aspects of their business and political life, but it has always exercised a profound and in the older parts of the Union a determining influence upon their art, their culture and their social forms. As we all know, it has been peculiarly influential in American architecture, and perhaps most influential of all in relation to domestic architecture. The quality which almost all the owners of elaborate and costly country houses particularly desire in their new

residences, is the quality of age—the quality of confirmation which a building obtains from having been lived in for some generations, until nature and human usage have served to tie it into the countryside and to an established social order.

An instinct of this kind lies at the root of the preference which Americans have shown for houses which conform to an historic domestic style. The American architects who have obtained the greatest reputation for their domestic work, have been particularly successful in imparting to modern reproductions of historic models some of the mellow quality of the original; and it should be added that very few really brilliant successes have been won in this particular field. Any well-trained architect can, of course, design a house which is copied from Georgian,

Louis XVI or Italian Renaissance models, but it takes much more than schooling, experience and historical accuracy to impart to a modern residence the real flavor and dignity of a Georgian mansion or an Italian Renaissance villa. It requires both a sympathetic historical imagination and an equally rare gift of "seeing" the particular kind of a house which is demanded by the conditions of a particular site.

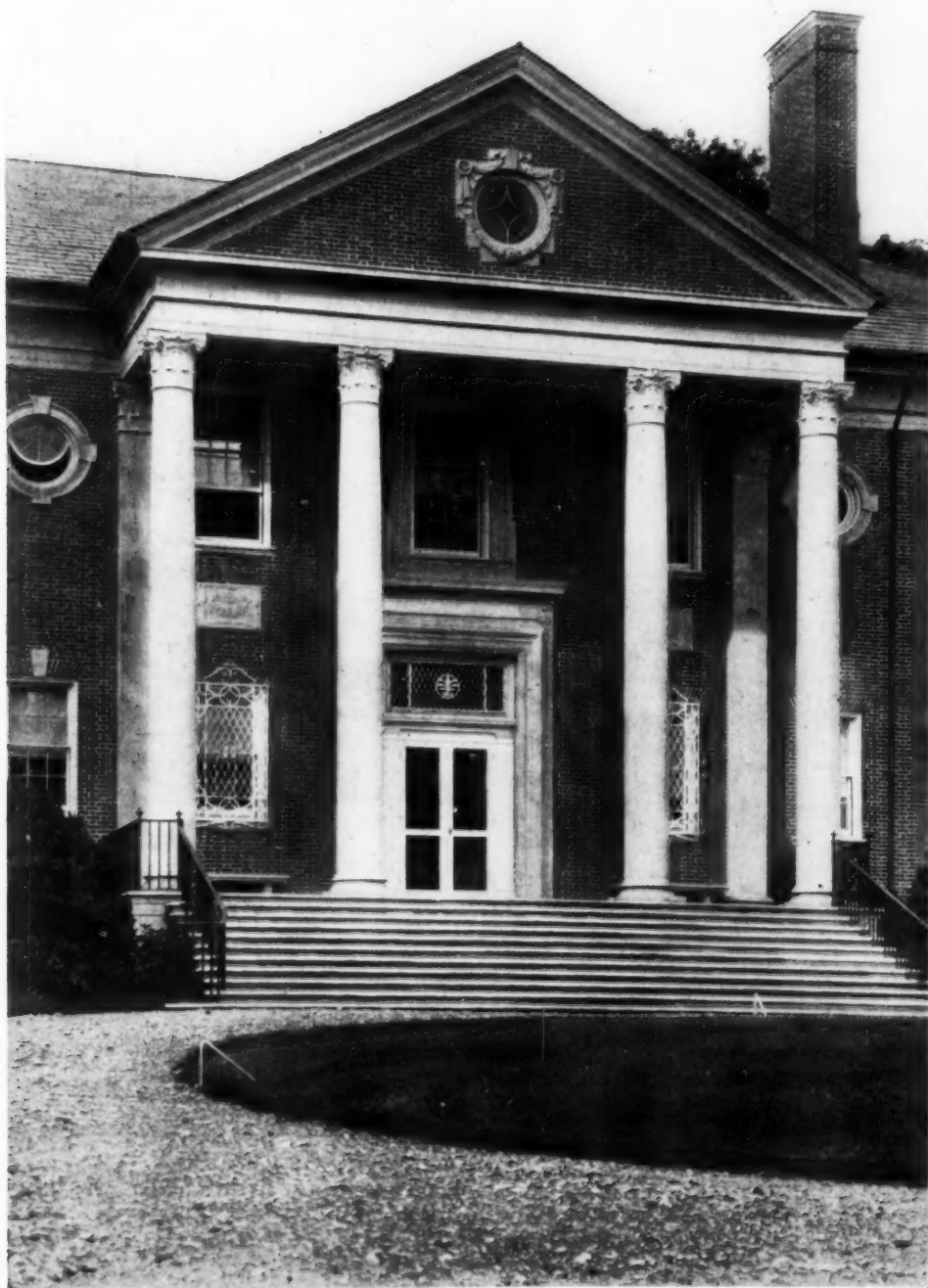
Of late years the new houses designed by Mr. Charles A. Platt have been obtaining more and more the characteristic of becoming mellow in an astonishingly short time. The house of Mr. Harold McCormick at Lake Forest, near Chicago, although the work on the grounds still remains incomplete, creates the impression, not of being a copy of an Italian model, but of being itself an old Italian building which had been weathering for a few hundred years, and which from the level of its maturity could look down with something like scorn on the raw crudity of a modern American residence. The Pratt house at Glen Cove, Long Island, although it has been built only a few years, looks already as if it had been constructed during the third quarter of the 18th century. Finally the Parmelee house on the outskirts of Washington is even a more remarkable example of the same kind. It has only just been completed. Of course the new planting in the immediate vicinity of the house does not yet succeed in softening the break between the landscape and the building, but the Parmelee residence, after the new shrubs and trees have had the benefit of the growth of two summers, will look as if it had occupied the site for many generations and had settled down into the landscape. It does not need to grow old and to take on the adventitious charms of usage and association. Like all successful works of art, it is born complete. It was matured on the day that it was finished; and it will still look fresh and young on the day that it is torn down.

Mr. Platt has been so peculiarly successful in quickly reproducing comparatively ripe architectural fruit that an analysis of the causes of his success

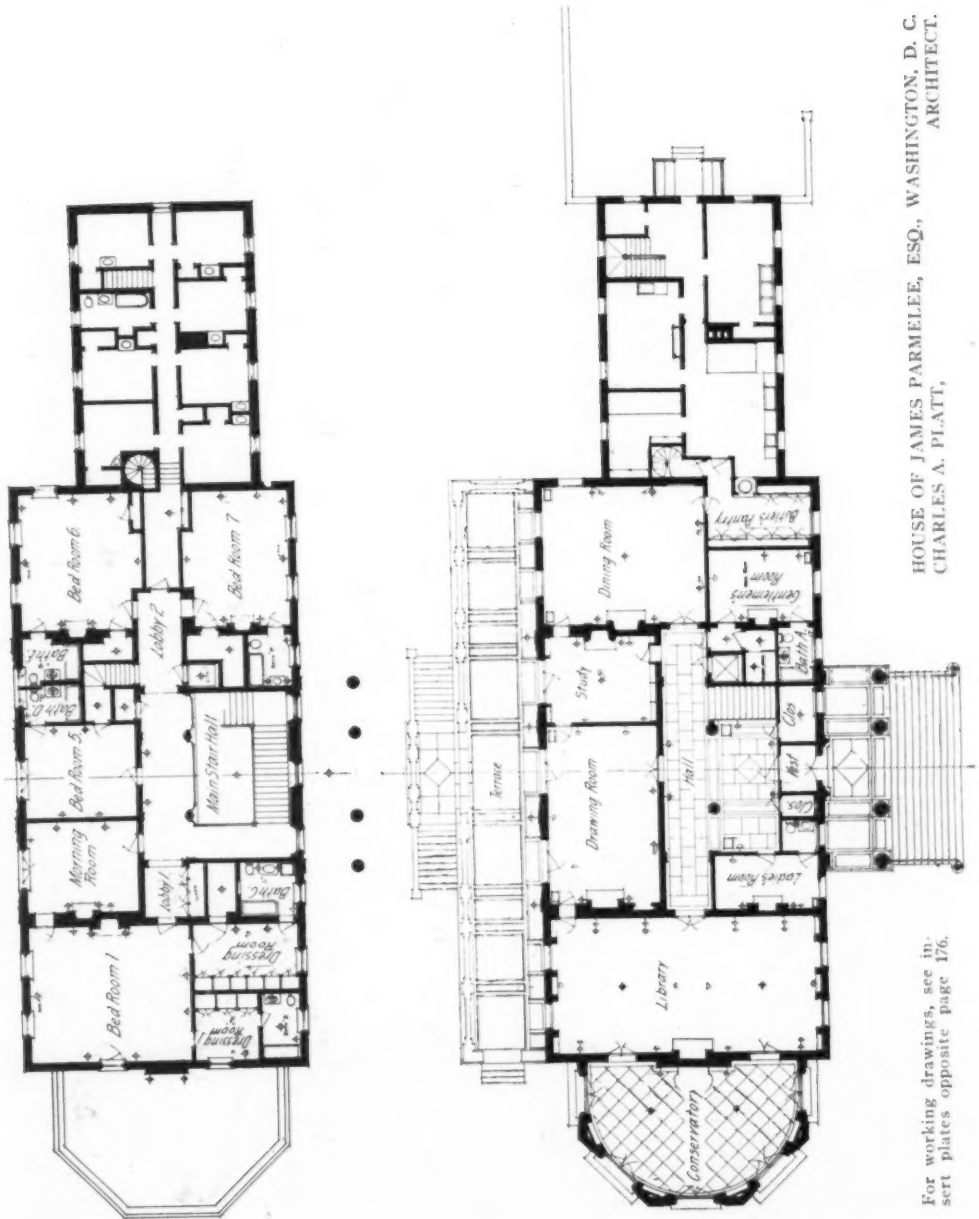
should have a certain amount of interest. Of course such an analysis cannot go very far toward explaining the secret of his rare achievement; but in so far as the analysis is a faithful account of what he actually does, it may at least help to prevent misinterpretation. Work such as Mr. Platt's is peculiarly liable to misinterpretation, because it is wholly lacking in particular "features" which an analysis can distinguish and fasten upon as peculiarly characteristic of his method. His effect is created by the whole building in the completeness of its relation with the entire surrounding landscape.

In the case of the Parmelee house, Mr. Platt enjoyed one advantage which an architect cannot always expect to enjoy—that of an excellently selected and prepared site. This site included a spacious hill, with interesting outlooks in several directions and covered with a growth of comparatively old trees. It is scarcely necessary to point out the importance for an architect who wants to give maturity to a new residence of dealing with a site which already contains a good growth of timber. He can improvise many necessities and conveniences of a complete country residence. He can even improvise trees which are old and big enough to give shade to a driveway. But he cannot improvise trees which are tall and spreading enough to afford a background for a spacious three story building. In this and certain other cases the trees which a complete house usually needs in its immediate vicinity were provided; and if they had not been provided, it would hardly have been possible to have created the effect of maturity which is so characteristic of the Parmelee house and of so much of Mr. Platt's best work.

Many architects have built houses in the neighborhood of a thrifty growth of trees, but very few of them have been able to make the house look, a few years after it was finished, fully as old as the trees. The most obvious explanation of Mr. Platt's ability to impart maturity to his buildings, is that he possesses an historical imagination and can endow his buildings with the same feeling for beauty and style as that possessed by the architects of the original Georgian models.

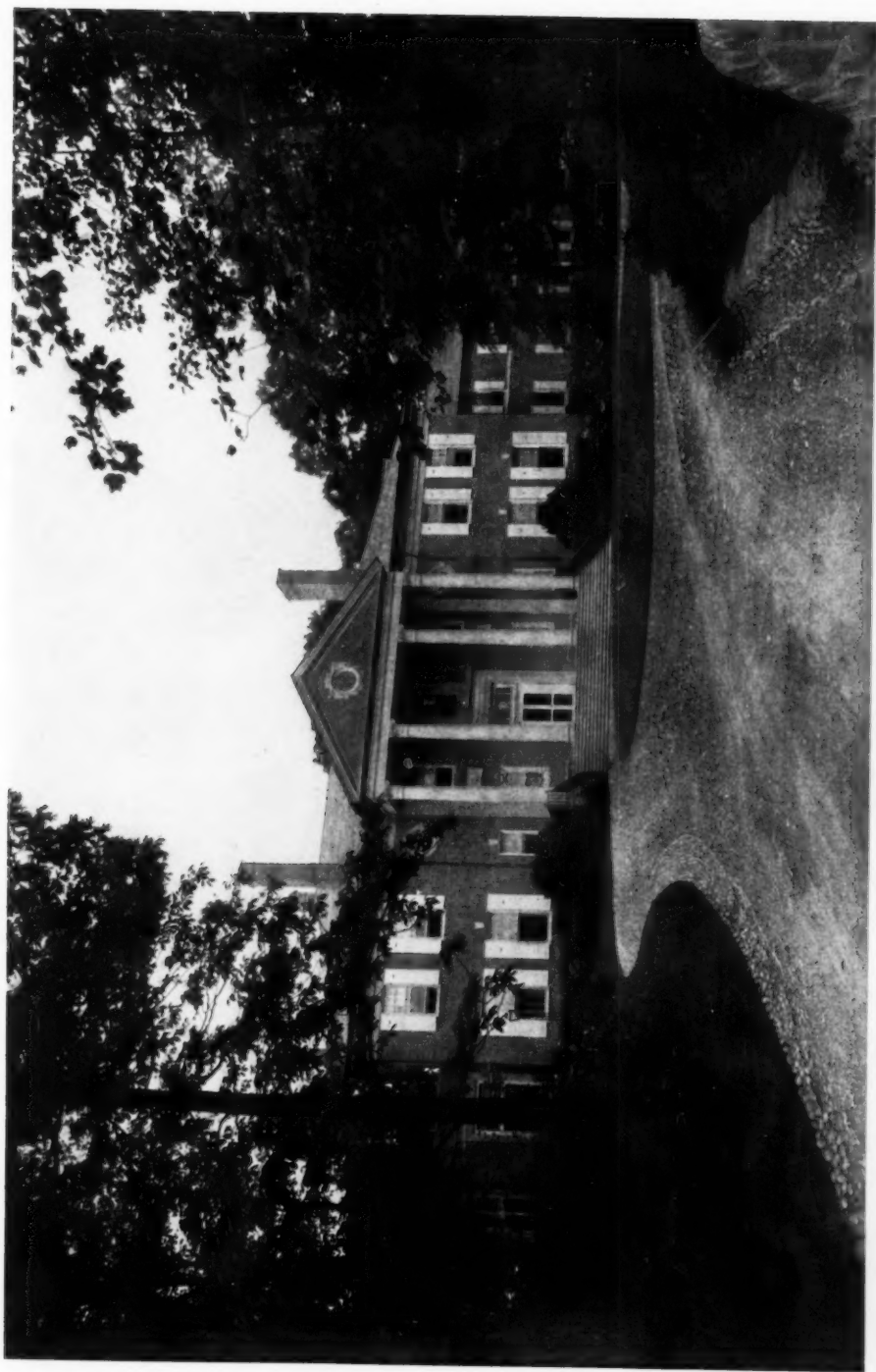


NORTH PORTICO, HOUSE OF JAMES PARMELEE, ESQ.,
WASHINGTON D. C. CHARLES A. PLATT ARCHITECT.



HOUSE OF JAMES PARMELEE, ESQ., WASHINGTON, D. C.
CHARLES A. PLATT,
ARCHITECT.

For working drawings, see insert plates opposite page 176.



THE CAUSEWAY, HOUSE OF JAMES PARMELEE, ESQ.,
WASHINGTON, D. C. CHARLES A. PLATT, ARCHITECT.



TERRACE FRONT, HOUSE OF JAMES
PARMELEE, ESQ., WASHINGTON, D. C.
CHARLES A. PLATT, ARCHITECT.



SOUTH FRONT, HOUSE OF JAMES PARMELEE, ESQ.,
WASHINGTON, D. C. CHARLES A. PLATT, ARCHITECT.

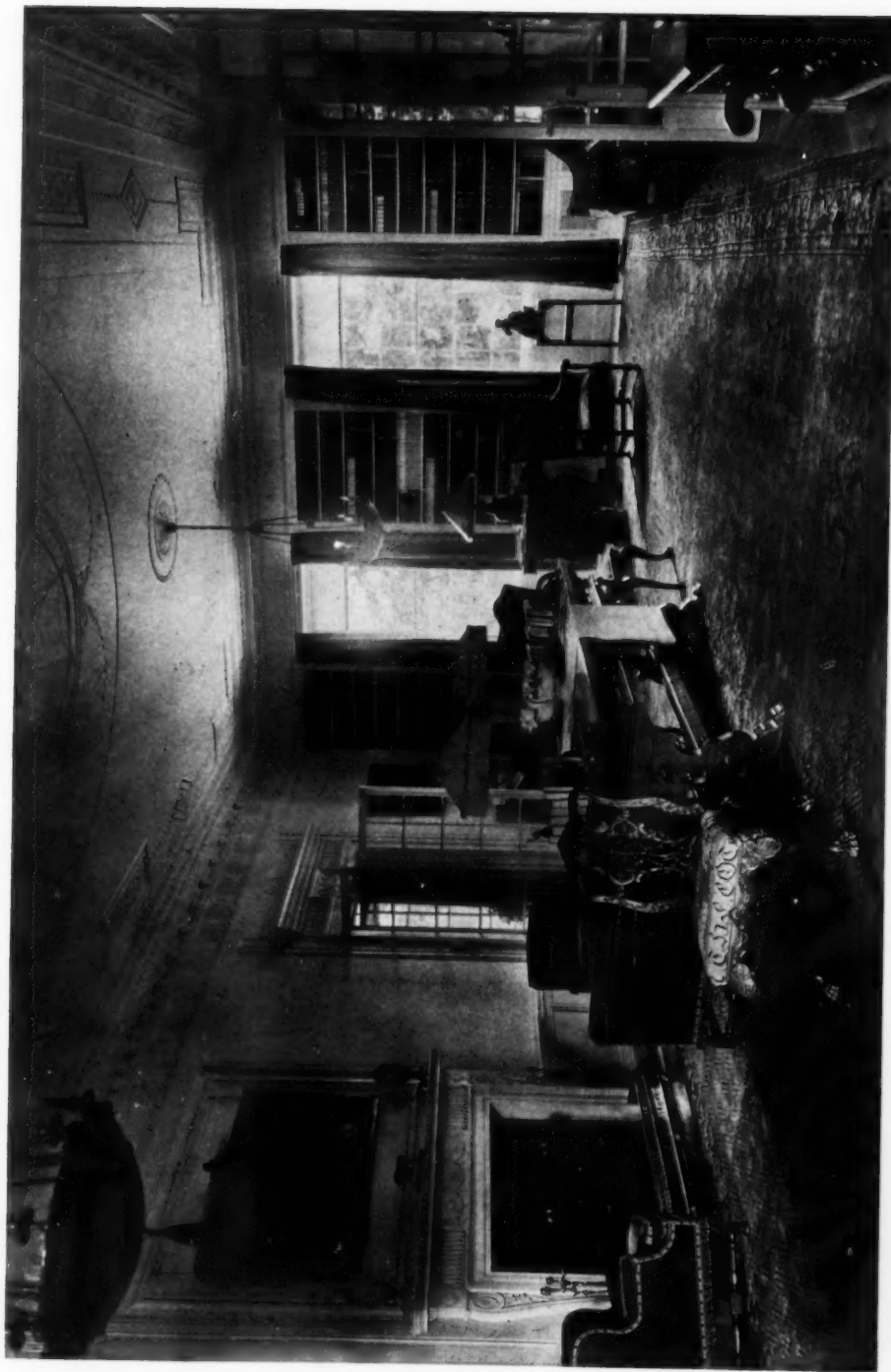
He is not copying an old building. He is thinking over again the architectural ideas and values by which the earlier work was determined; and thinking of this kind contains as large an element of originality as is possible in any but great periods of architectural innovation. Mr. Platt's buildings are mellow and matured because they are born of a matured architectural conception rather than because they are associated with forms of social expression which are older and more complete than those which obtain in contemporary American life.

In the case of the Parmelee house, for instance, Mr. Platt has been true to the better spirit of Georgian domestic architecture, while at the same time he has broken away entirely from its specific forms. This particular residence is not in the least reminiscent of any specific Colonial or Georgian mansion. In certain essential respects it differs from those Colonial and Georgian mansions which are called up in the majority of minds when those terms are used. The later phase of Georgian architecture, which was transplanted to the American colonies, was the expression of a fundamentally timid and literal state of mind, whose greatest merit was that of unpretentious good taste, and which was extremely reticent, in all its expressions, because it had very little self-confidence. A man capable of any real boldness of architectural thinking could not accept the restrictions of such a style. He was bound to go behind its precise and timid forms and seek the larger and better style, of which it was a decadent phase. That is precisely what Mr. Platt has done. The Parmelee house is not Georgian. It belongs rather to the much larger and freer period of the early English Renaissance. It is the expression, not of the studious reticence of the Georgian mental attitude, but of the more positive and more self-confident architectural spirit of the late 17th and early 18th century in England. This earlier English Renaissance had preserved some of the imaginative freedom which was characteristic of the better Renaissance domestic architecture in other countries. The Parmelee house is sufficiently English to

satisfy a preference for an English domestic atmosphere; but its architectural substance is much more than English. It is a broad and fine expression of the humane and liberal architectural traditions which is known by the general name of the Renaissance.

A building does not, however, obtain maturity merely because it is a well-considered re-expression of a mature but vital architectural style. Its maturity must depend as much as anything else upon its local propriety. It must be the kind of building which a particular site demands. A house which was inappropriate in the beginning may gradually be made to take a dignified and self-possessed place in its immediate natural surroundings as a result of ingenious contrivances and much usage. Its inaptitude can be mitigated by artful planting which will conceal original errors and open up novel and charming relations with its surrounding country. Almost any building, except one that is essentially harsh and ugly, can by some such means be subdued and be made to look appropriate—after people of taste have lived in it for a generation. But a building which is to acquire maturity in a few years must be started right. It is obliged to travel a long way in a short time, which means that it cannot afford to be burdened with many encumbrances and drawbacks. The drawbacks which are most difficult to overcome are, of course, glaring errors of scale—such as those of putting an ill-shaped building on a particular site, or one which is badly scaled in relation to its surrounding of trees. Landscape architecture, like all architecture, is fundamentally a matter of filling spaces with forms which bear a pleasing supplementary relation one to another. In the case of a country house the whole group of surrounding natural conditions tend to demand a building of a certain length, height and texture, which is approached in a convenient and entertaining manner and which offers to its inhabitants the most interesting views of the surrounding country.

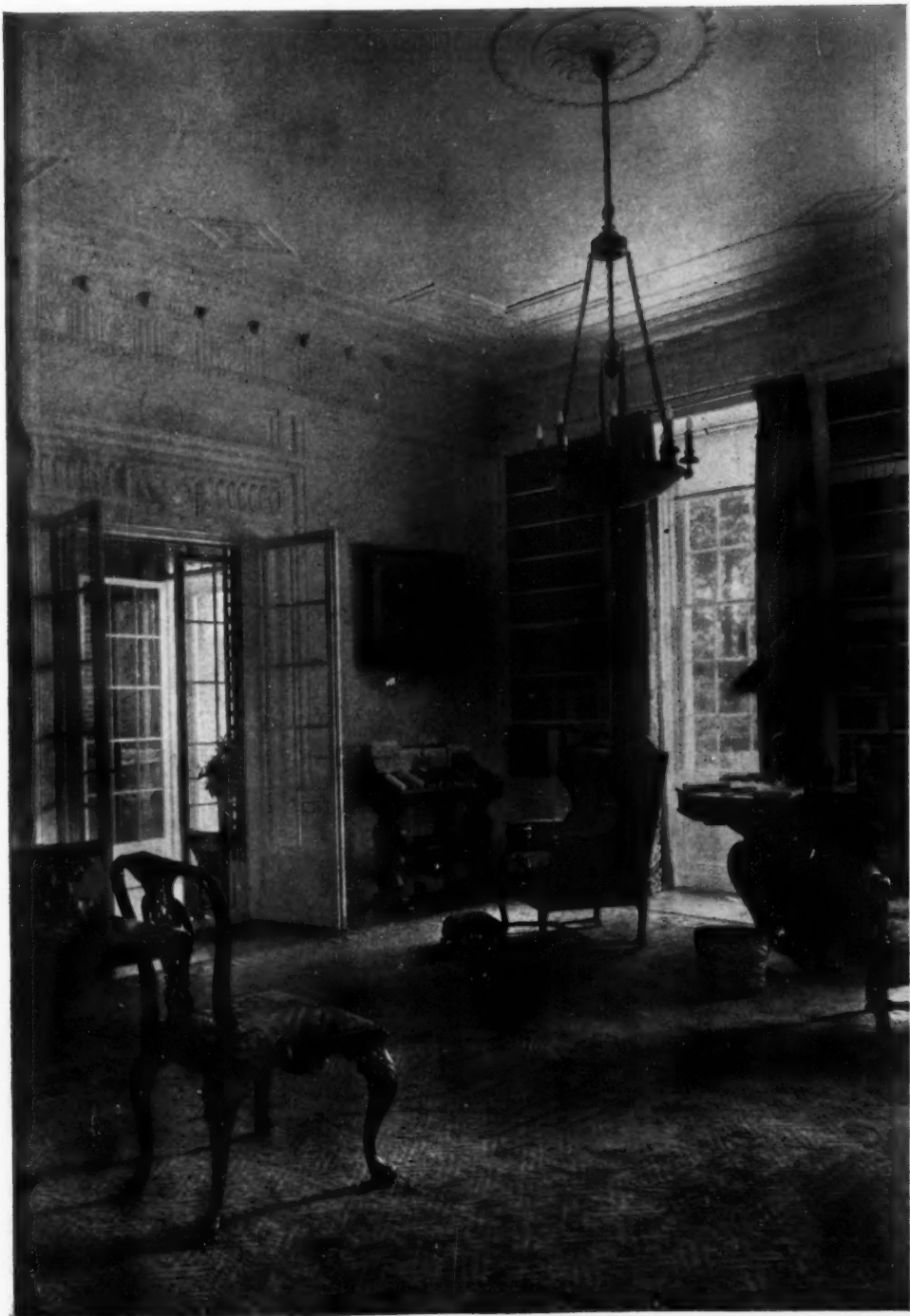
One of the chief reasons why so many of Mr. Platt's houses come quickly to look as if they had occupied their sites for



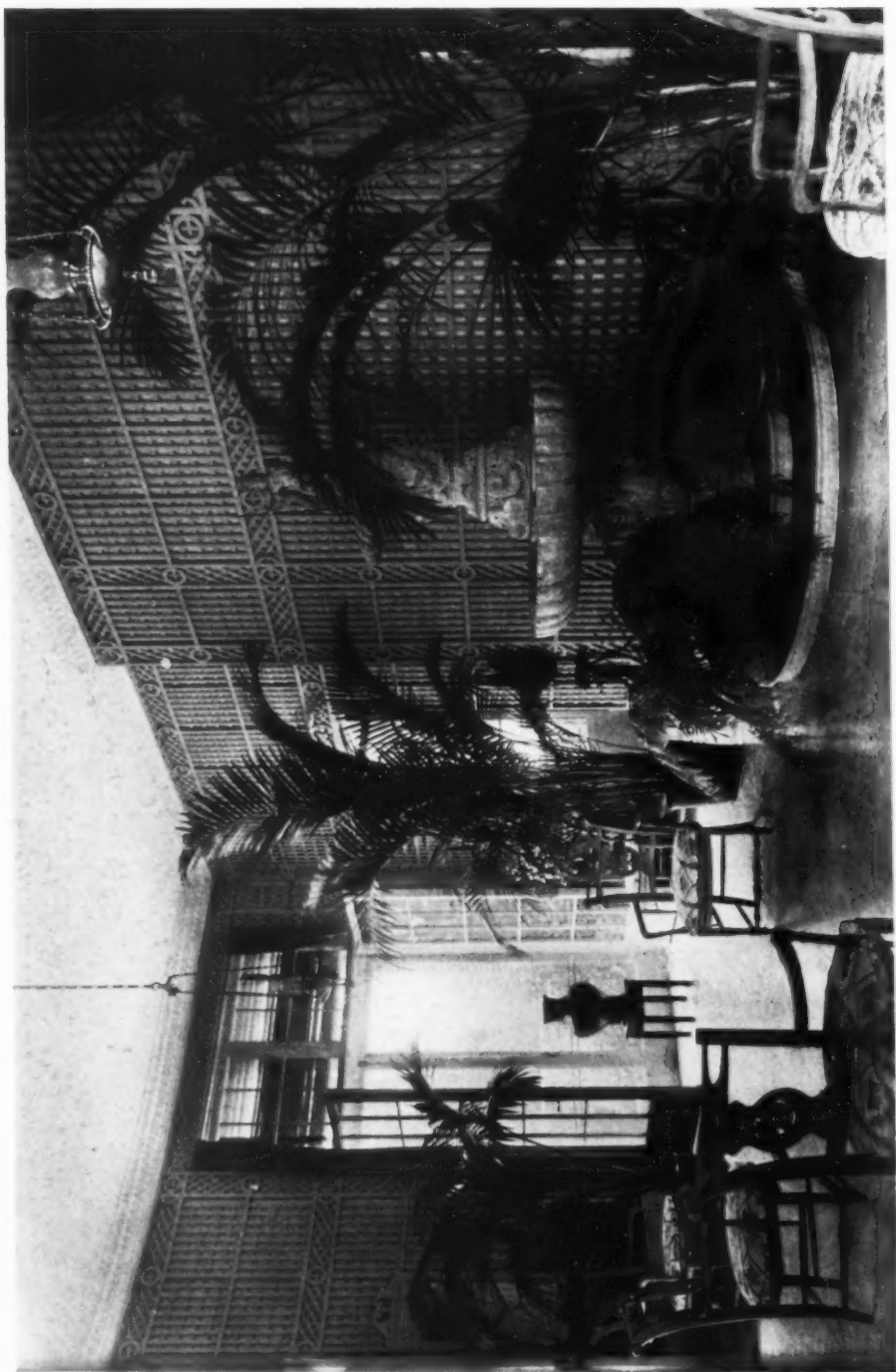
LIBRARY, HOUSE OF JAMES PARMELEE, ESQ.,
WASHINGTON, D. C. CHARLES A. PLATT, ARCHITECT.



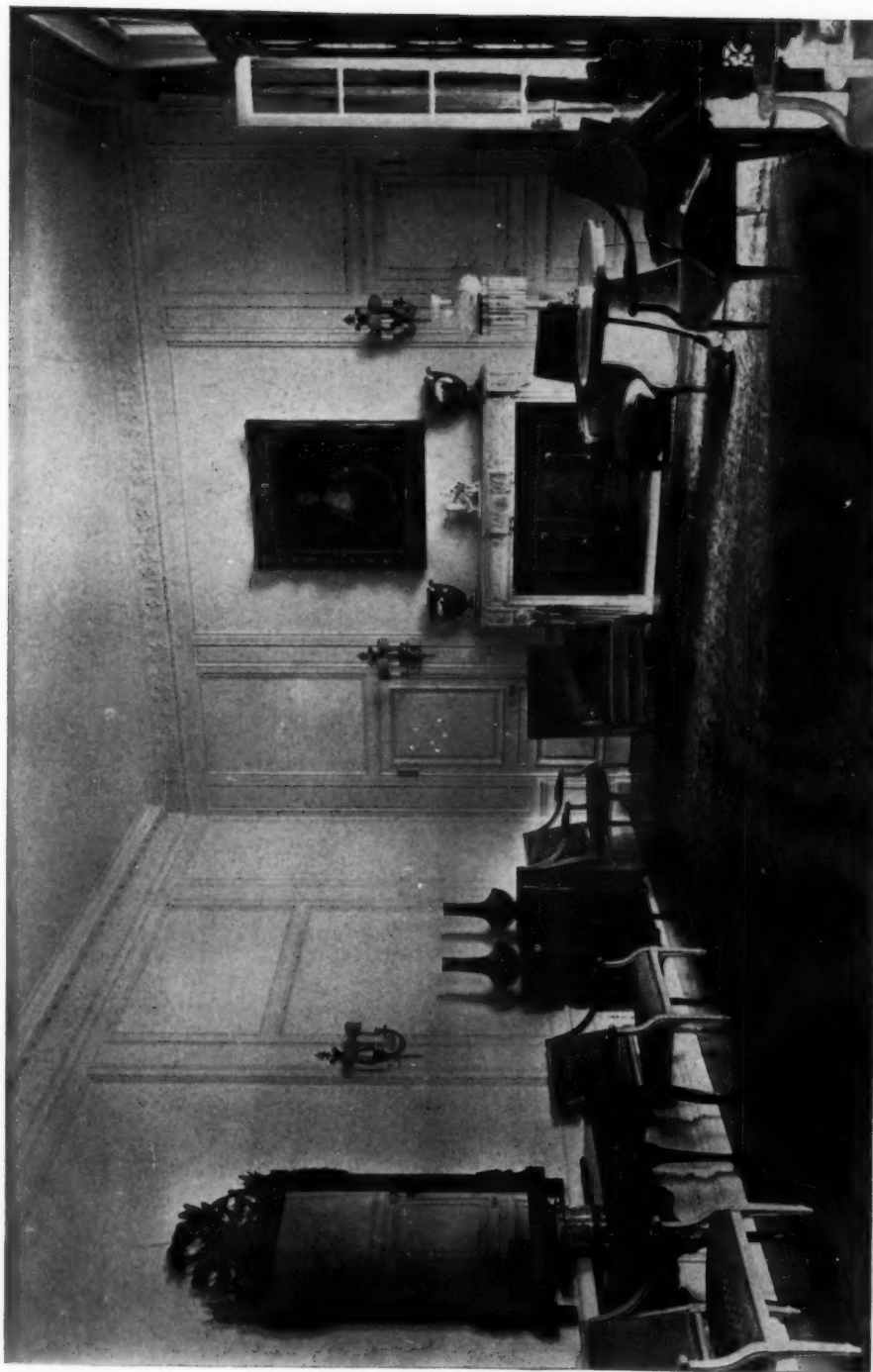
LIBRARY MANTEL, HOUSE OF JAMES
PARMELEE, ESQ., WASHINGTON, D. C.
CHARLES A. PLATT, ARCHITECT.



CORNER OF LIBRARY, HOUSE OF JAMES
PARMELEE, ESQ., WASHINGTON, D. C.
CHARLES A. PLATT, ARCHITECT.



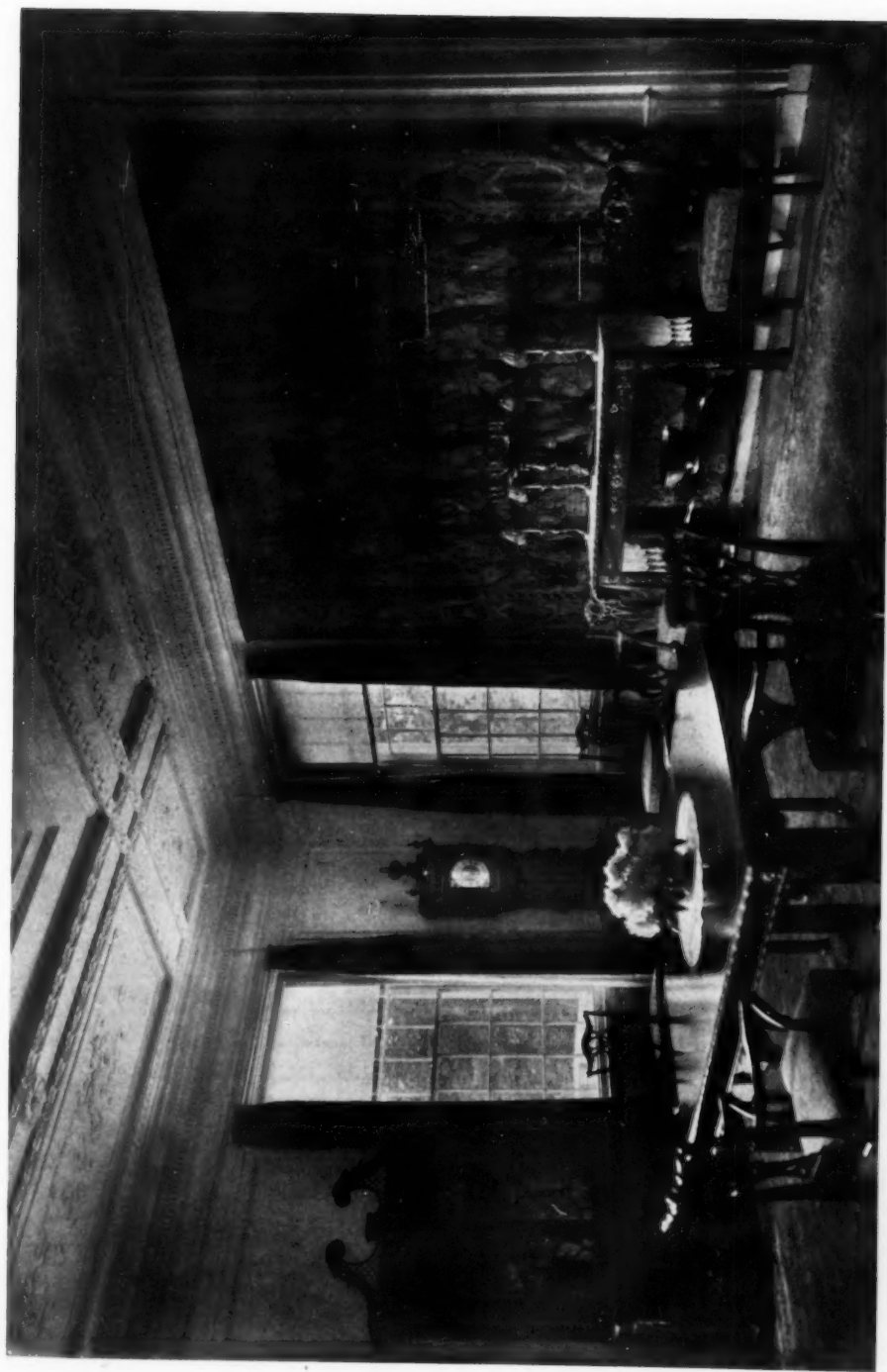
CONSERVATORY, HOUSE OF JAMES PARMELEE, ESQ.,
WASHINGTON, D. C. CHARLES A. PLATT, ARCHITECT.



DRAWING ROOM, HOUSE OF JAMES PARMELEE, ESQ.,
WASHINGTON, D. C. CHARLES A. PLATT, ARCHITECT.



DINING ROOM, HOUSE OF JAMES PARMELEE, ESQ.,
WASHINGTON, D. C. CHARLES A. PLATT, ARCHITECT.



DINING ROOM, HOUSE OF JAMES PARMELEE, ESQ.,
WASHINGTON, D. C. CHARLES A. PLATT, ARCHITECT.



LOOKING INTO THE HALL FROM
DINING ROOM, HOUSE OF JAMES
PARMELEE, ESQ., WASHINGTON, D. C.
CHARLES A. PLATT, ARCHITECT.

generations is simply the fact of their apparent inevitability. A house that is designed with an alert sense of responsibility to all the demands of its environment becomes mature with comparatively little assistance from time and usage.

The Parmelee house has in all essential respects been started right. It crowns the hill on which it stands so successfully that it looks quite as much as if the site had been intended for the building as the building for the site. The human habitation dominates, as it should, its immediate natural surroundings; but it does so without committing any violence on the proprieties of nature. The design is both broad and simple in expression. It has the largeness of style, which is essential to any successful embodiment of the Renaissance architectural tradition, but it is entirely lacking in the tendency to over-emphasis which later Italian and French phases of Renaissance architecture assumed. Its architectural manners, that is, are irreproachable. They are as free from nervous self-distrust on the one hand as they are on the other from boisterous self-assertion. They attain the composure of complete self-possession and an equally complete harmony with their environment.

The interior of the Parmelee house possesses the same kind of merit as the exterior. It is Georgian in character, but it is entirely separated from the literal Georgian convention. Take, for instance, the library, which is the best room in the house. It has been designed to harmonize in detail with an exquisite Adam mantelpiece. It resembles consequently an Adam room, but the adaptation is so free and is so emancipated from accustomed precedents that the room itself is exhilarating as only a fresh, sincere and successful work of art can be. The Adam precedent has not been followed in the other rooms, which cannot be labeled as anything but Renaissance in general character, and which combine something of the large simplicity of Italian interiors with something of gay precision of the French. The group of apartments on the ground floor are unusual, because the wood-work in all of them is white and because consequently the architect could not distinguish the library or the dining-room from the drawing-room by means of color and texture. The means which he has used to distinguish these three rooms one from another are well worth careful analysis by a student of architectural design.





STREET FRONT OF THE NEW YORK CENTRAL
STATION AT UTICA, N. Y. FELLHEIMER & LONG
AND ALLEN H. STEM, ASSOCIATED, ARCHITECTS.



CENTRAL COLONNADE IN THE WAITING-ROOM OF THE UTICA STATION.
Fellheimer & Long and Allen H. Stem, Associated, Architects.



RECENT RAILWAY STATIONS IN AMERICAN CITIES BY HAROLD D. EBERLEIN

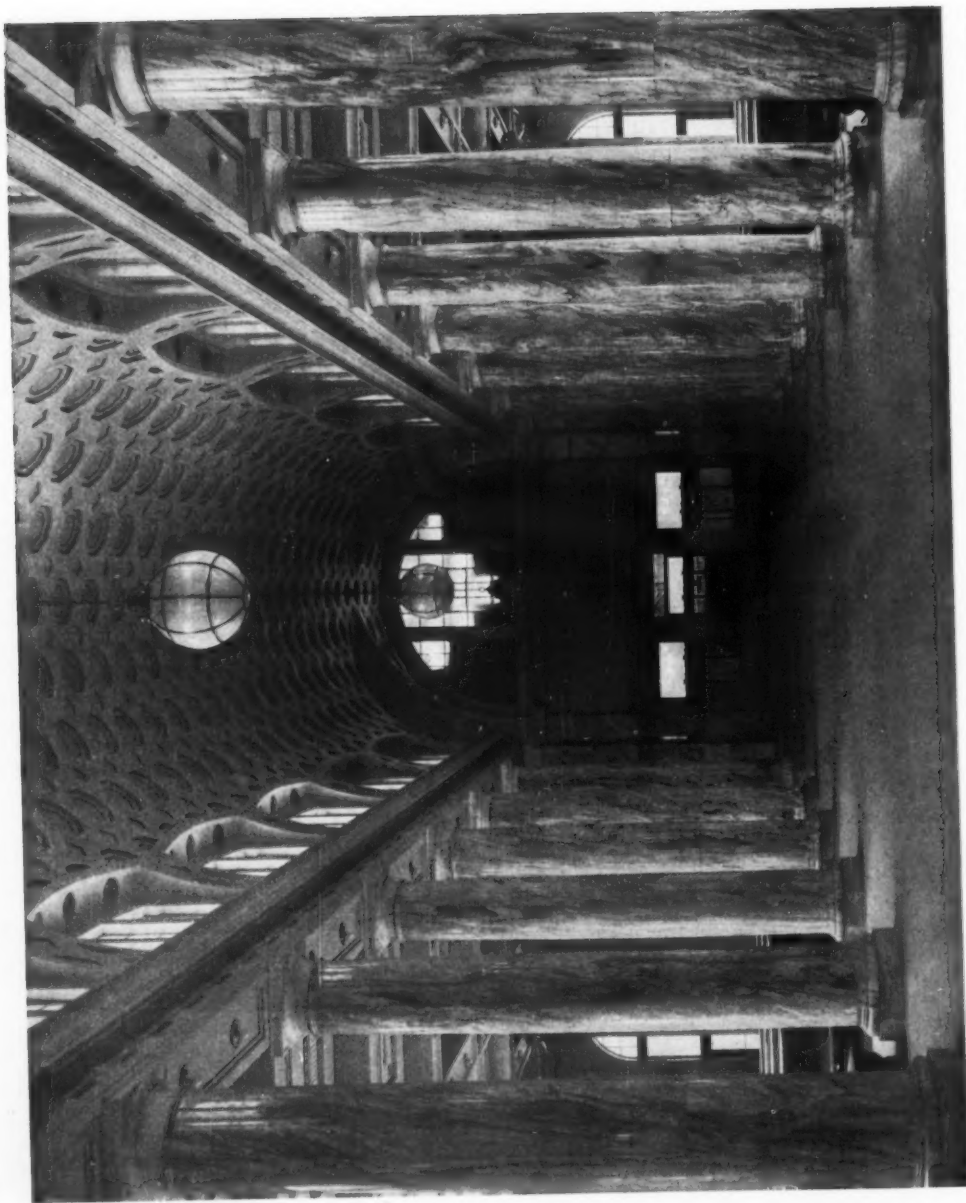


WE ARE all possessed of a truly Athenian curiosity to see or hear something new. Novelty of itself attracts attention, and if the new thing, whatever it be, is thoroughly examined, there is often a valuable lesson to be learned. The newest urban railway stations offer no exception to this rule.

In every American city where a new railway station has recently been built, or where it is proposed soon to erect one, its exterior design and interior plan are subjects of widespread interest. The architect and the layman with a broad sense of appreciation are both, of course, critically alert; but, in addition to them, each member of the community is con-

cerned to some extent, at least—each member, that is, who has reason to use the station either habitually or even only occasionally, for personal comfort and convenience are affected by the plan, though architectural aspect be wholly unheeded.

Most of the railway stations erected within recent years in American cities have some lesson to teach, some phase of transit conditions or social and economic development to mark. By comparing the mistakes in the plan of one with the excellencies in the scheme of another we can trace the progress made towards attaining a standard of requirements that should be met in every case.



COLONNADE IN WAITING-ROOM OF UTICA STATION
LOOKING TOWARD TICKET OFFICE. FELLHEIMER &
LONG AND ALLEN H. STEM, ASSOCIATED, ARCHITECTS.

The New York Central Stations at Utica and Rochester, but lately completed, have come so near the ideal in efficiency of plan and their scheme of arrangement has proved so successful in practice that the railroad authorities have cause for profound satisfaction with the result. The engineering department of the railroad has worked in conjunction with the architects—Claude Bragdon for the Rochester Station and, for the Utica Station, Fellheimer and Long and Allen H. Stem, associated—and consequently both engineering and architectural aspects of station planning have been harmoniously combined and brought to the most recent stage of progress. The officials, therefore, it is understood, will regard these latest achievements as models and standards for requirements for other city stations which they may in future erect. In considering these structures it will be desirable to note the excellence of one or the other, or both, in the following points: (1) Maximum of efficiency at minimum cost, both initial and for annual maintenance; (2) Convenience of arrangement; (3) Economy of space, both cubic and areal; (4) Directness of communication and ease of circulation, thereby saving time and annoyance to patrons. Other recent urban railroad stations, also deservedly claiming attention, have been erected in Minneapolis, Kansas City and Detroit.

However, before we can appreciate the full significance of these newest phases of station architecture, we must trace briefly the course of developments that have led up to their conception, the lessons by which their architects have profited, based upon the experience of others. To this end, therefore, it will be necessary to take a cursory glance over the field, especially in its later aspects.

The architecture of urban railway stations is still in the making. Whether we realize it or not, the process of evolution

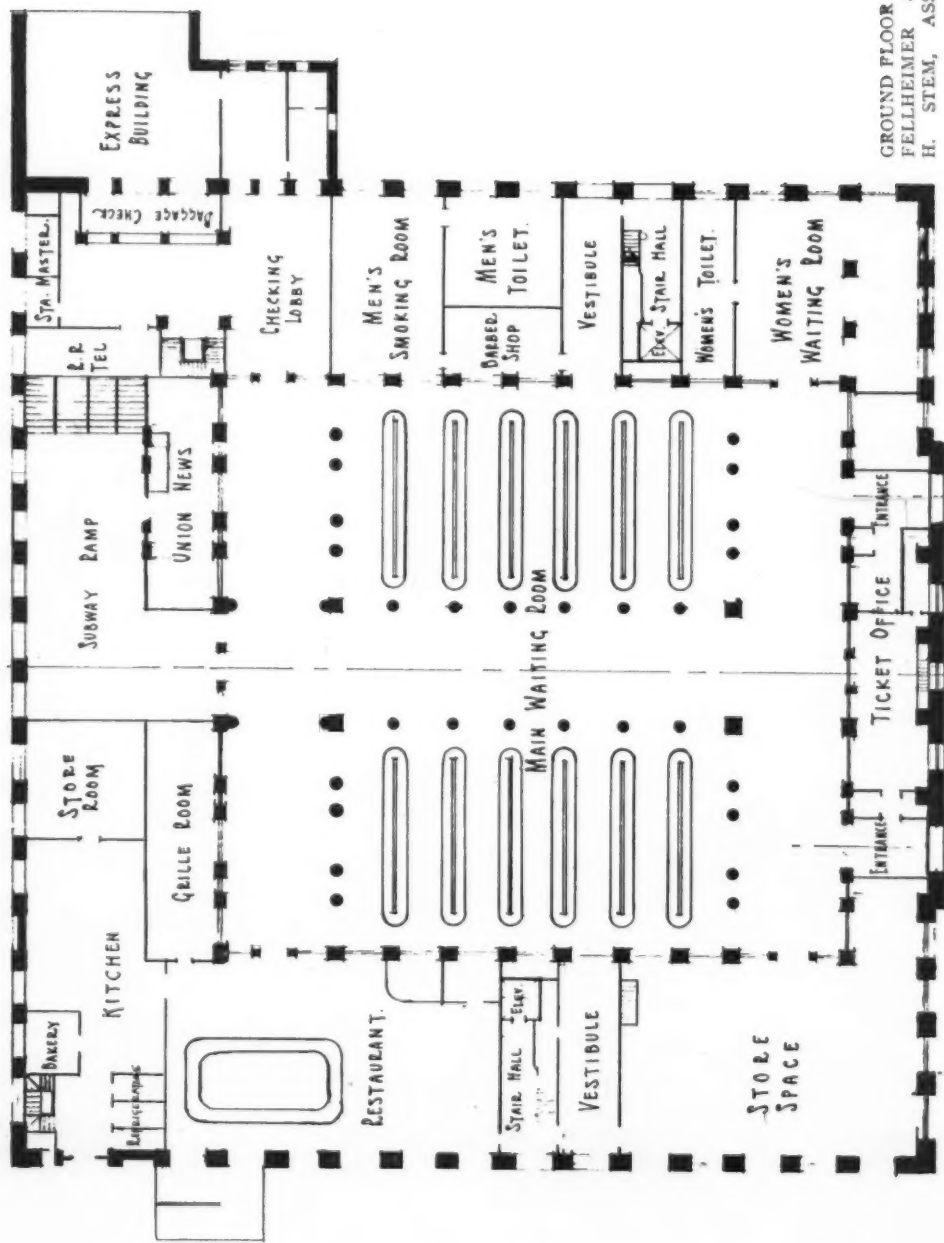


WOMEN'S ROOM IN UTICA STATION.

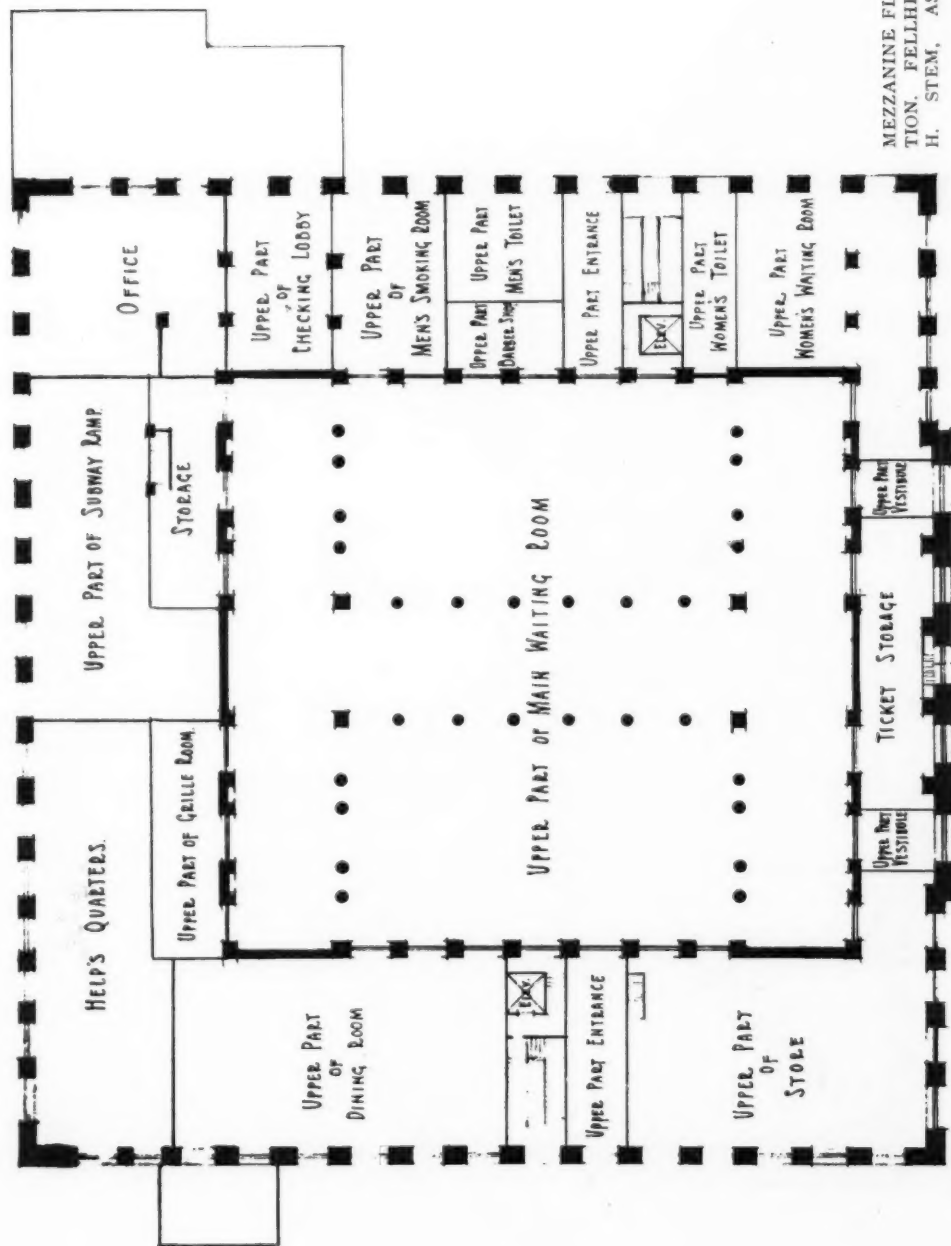
Fellheimer & Long and Allen H. Stem, Associated, Architects.

is actively in progress. Station building, indeed, is our newest form of architectural activity, if we except hangars and landing stations for aeroplanes and dirigibles, or modified show houses for "movies." It is a form of structural expression that was left for the nineteenth century to originate, and for the twentieth century to bring many stages on the road to perfection. All other edifice types have centuries of architectural precedent back of them—theatres, libraries, churches, collegiate groups, banks and even hotels, whose most modern developments have been both indirectly and directly due to the influence of railroads.

This dependence on the workings of evolution and timely adaptation of traditions is sane and natural, just as much in architecture as elsewhere. All our best work in any field of human enterprise must necessarily have a foundation on which to build, a fruitful soil of tradition from which it springs. Originality cannot be made to order. The man who



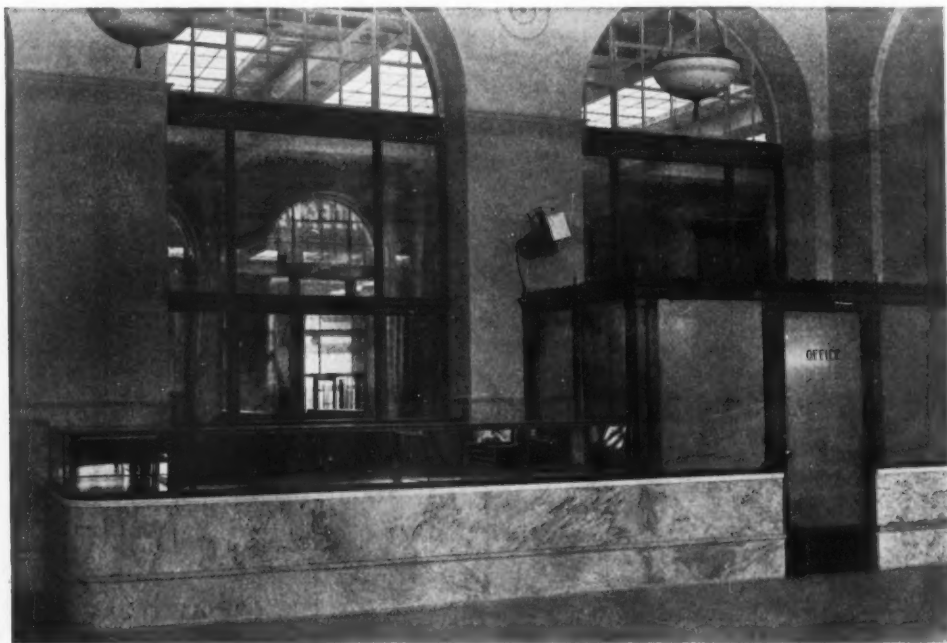
GROUND FLOOR PLAN OF UTICA STATION.
FELLHEIMER & LONG AND ALLEN
H. STEM, ASSOCIATED, ARCHITECTS.



MEZZANINE FLOOR PLAN OF UTICA STA-
TION. FELLHEIMER & LONG AND ALLEN
H. STEM, ASSOCIATED, ARCHITECTS.



ENTRANCE LOBBY IN UTICA STATION, SHOWING LOCATION OF TICKET OFFICE AT THE DOOR.
Fellheimer & Long and Allen H. Stem, Associated, Architects.



CIGAR STAND IN UTICA STATION, SHOWING GLASS SCREENS SEPARATING ACCESSORY
ROOMS FROM WAITING-ROOM.
Fellheimer & Long and Allen H. Stem, Associated, Architects.

deliberately sets out to be original, who willfully casts aside tradition and ignores the experience of his predecessors and contemporaries, who says, "I am going to do something quite new and unlike anything that has ever been done before," generally succeeds in doing something quite asinine and hideous. Abundant examples of distressing *gaucheries*, inspired by this insensate mania to do something merely different, are not wanting in the world of art and elsewhere. Originality, that is, sane originality, is a growth and must come through the reasonable combining, adapting and modifying of well-known forms, as commonsense and the obvious exigencies of the occasion demand; and that is precisely the way it has come in the instances now claiming our attention.

From the very nature of the problem, a large element of pure engineering is necessarily involved in station planning and hitherto much actual progress has been achieved both in respect of engineering and architectural excellence, for which due praise is to be meted out severally to architect and engineer. Within recent years this advance has been conspicuously marked. With the completion of each newest station of importance, the public is apt to feel that the goal has been reached, the perfect ideal realized; and then, within a few months, perhaps, or years, comes some radical change, due to electrification of motive power, subway arrangements or what not, and we find the erstwhile paragon full of imperfections and unsuited to altered conditions. At any rate, no absolutely fixed, distinctive type has yet been evolved and theories, while not altogether in a state of flux are, nevertheless, not fully established.

Certain principles of station design, however, have been gradually gaining clearer definition and more general acceptance and render it possible to establish special canons of criticism applicable



RESTAURANT IN UTICA STATION.

Fellheimer & Long and Allen H. Stem, Associated, Architects.

to station architecture. Because of the large proportion of purely engineering work involved in their plan, it becomes necessary to regard railway stations, more than almost any other class of buildings, in their dual capacity, as, in the first place, satisfactory solutions of wholly practical requirements, and, in the second place, fitting embodiments of artistic conceptions.

The solely practical requirements for a modern city railway station may be broadly classified under the two comprehensive heads of (1) cost and (2) efficiency. In considering the former it is well to make two divisions, the initial cost and the cost of upkeep. Under initial cost will be included the outlay for real estate and all expenses contingent upon the purchase of materials, the erection of the fabric and the installation of all equipment. Under the head of upkeep are to be counted the charges for heat, light, cleaning, service and various sundries. Railroad treasuries are not inexhaustible mines of wealth and the cost of buildings and their maintenance has to be counted beforehand, just as carefully, and planned with as much re-



WAITING ROOM OF THE NEW YORK
CENTRAL STATION AT ROCHESTER, NEW
YORK. CLAUDE BRAGDON, ARCHITECT.

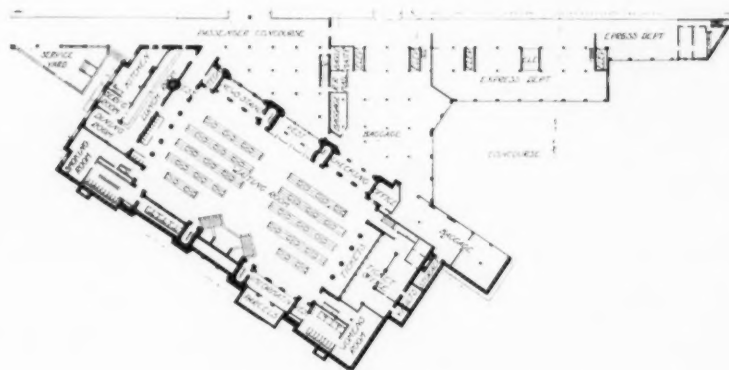
gard for economy as in the case of private individuals or small corporations. Inasmuch as the maintenance of a railway station is accounted a part of the company's fixed administration charges, and the first cost should represent not an unbusinesslike and capricious bit of extravagance but a part of the railroad's permanent capital investment, from which the stockholders are justified in expecting a reasonable return, the principle of close economy—this does not, however, mean narrow-minded, pinchbeck parsimony—and avoidance of unnecessary expense should be observed as one of the first essentials in making preliminary designs.

A second important principle, the principle of direct communication and facility of circulation, is to be deduced upon the score of efficiency. The intelligent observance of this principle will preclude congestion in handling passenger traffic, the congestion that too often occurs in passage to and from trains or through the mingling of waiting passengers with those passing quickly in or out.

A third principle, also ranged under the head of efficiency, stresses convenient arrangement and economy of space. Conscientiously following its lead, the architect will endeavor to place all the facilities for the accommodation of patrons as close together, and as near the central part of the station, as possible, so

that they may be readily accessible. He will also endeavor to make the distances to be traversed by the incoming or outgoing passenger, between trains and exits or entrances, as short as may be. Plumbing, ventilation, light and a hundred other details, while they are to be largely considered under the distinctly practical side of the work, have no especial bearing upon the essential requirements of plan.

We pass now to the purely architectural requirements of urban railway stations and the noting of another set of principles concerned therewith. If any reader is disposed to cavil at placing architectural considerations second in order, let him remember that this order is strictly logical, that the plan with all its efficiency and engineering problems must be satisfactorily developed first before the skeleton can be clothed with a form of grace, and that a departure from this method of procedure almost invariably spells failure. Such failure, too, is more noticeable in a station than in any other building because of the constant emphasis placed upon practical requirements by the conditions of daily usage. It would not be a hard matter to point to cases where the logical method of working seems to have been forgotten at times and with the result that might naturally be expected. If the axiom that the exterior of a building should express



GROUND FLOOR PLAN OF ROCHESTER STATION.
Claude Bragdon, Architect.



VIEW OF WAITING-ROOM IN ROCHESTER
STATION LOOKING TOWARD TICKET
OFFICE. CLAUDE BRAGDON, ARCHITECT.

its purpose is conscientiously observed, it is obvious that the desired correspondence can be achieved only by working outward from the interior plan which may be regarded as the visible embodiment of the purpose. Any other method is architecturally dishonest.

From an examination of the trend of station architecture in past years one may trace the growth of at least three well defined principles. The first of these is architectural responsibility on the part of the railroad to the public. This recognition of responsibility on the part of railroad management is to be interpreted not merely as a concession to public taste, but as a desire to bestow worthy treatment, suitable to the dignity of the community, upon a building that is in effect the gateway to the city.

Next comes the principle of just expression of architectural purpose in form of structure, involving the adaptation of a style to manifest needs, the achievement of a somewhat monumental effect in accord with the building's importance and, finally, the elimination of all inappropriate or meaningless detail.

Last of all is the principle of congruity with surroundings which demands that a railway station, which affords a large latitude in the choice of architectural type, should be in keeping with the other representative buildings of the community in which it stands.

Summing up then, we have six principles to be considered in making the plans and design for a station: (1) close economy; (2) direct communication and facility of circulation; (3) convenient arrangement and economy of space; (4) architectural responsibility; (5) just expression of architectural purpose; (6) congruity with surroundings. It is germane to our purpose in noting the genesis of the foregoing principles to call attention to some instances where the absence of one or another of those principles has occasioned inconvenience or necessitated a change where the disorder was sufficiently acute.

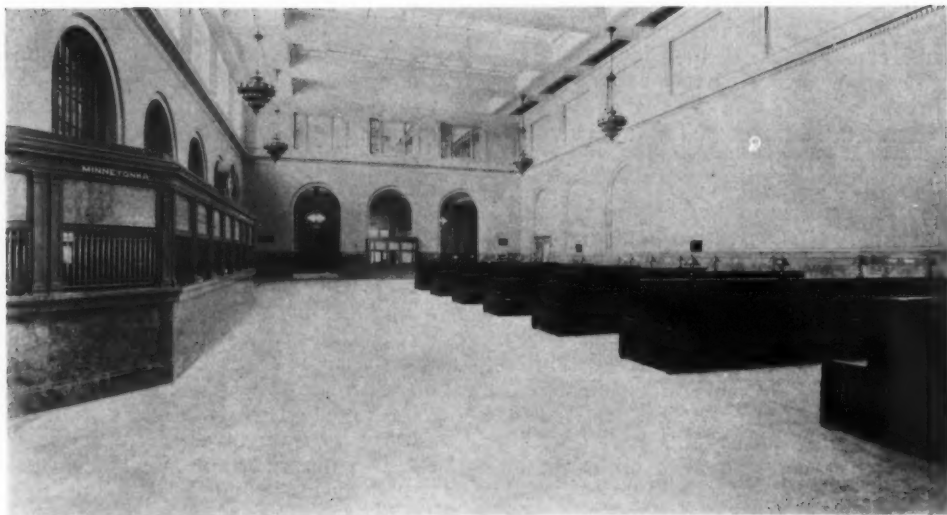
One station, perhaps, is architecturally so satisfying that it is something of a shock to be told that several principles of good planning are

transgressed in its design. Nevertheless, a candid examination reveals the fact that economy of space is a non-existent quantity. The various facilities for patrons—restaurant, barber shop, telephones, newsstands and the like are so scattered that much space is traversed and much time consumed in going from one to the other. The chief defect arises from a violation of the principle of direct communication and facility of circulation. It is an easy matter to consume nearly five minutes—a serious thing if one is belated and has to make a train by a narrow margin of time—in passing from the main entrance, making a wide detour to the ticket office and finally reaching the train level. Still worse is the congestion and consequent delay occasioned by inadequate exit stairs from the train platforms. Anyone having occasion to use the station frequently cannot fail to be impressed with this defect.

Another big station, perchance, owing to its elongated frontage and great breadth of train shed, also suffers from prodigality of space. At times it seems almost like the Desert of Sahara and the facilities are so scattered and concealed that one is tempted to call them "futilities."

Then, again, in a third city station so much congestion is caused during rush hours at the exit of the most used stairway into the concourse of the train shed that the opening has to be enlarged to remedy the trouble, while the concourse of the train shed in still a fourth also becomes congested at rush hours and circulation is impeded and likewise confused by cross currents, so that relief has to be sought by widening the concourse.

The defects of plan in the foregoing instances are alluded to merely to call attention to the inconveniences that arise when fundamental principles are not observed and, above all, when facility of circulation is not assured. Too careful provision cannot be made for unimpeded circulation if thorough efficiency is to be secured. In every large railway station there is a traffic problem that cannot be left to chance for settlement. Every week day between



WAITING ROOM OF THE GREAT NORTHERN STATION AT MINNEAPOLIS.

Charles S. Frost, Architect.

the hours of 7.30 and 9.30 in the morning sixty-five trains, bringing about 17,000 people, come into the Grand Central Station in New York; and between 4 and 6.30 in the afternoon there are sixty-two outgoing trains, carrying 20,500 people. If there were not direct communication and facility of circulation, intolerable congestion would result. In Broad Street Station, Philadelphia, in the morning rush hours forty-two trains pour over ten thousand people into the heart of the city and forty-two trains carry them out again in the afternoon. The suburban traffic is so heavy that until new plans can be perfected for

relief it is necessary to keep as many of the through trains out of the station as possible. It is evident, therefore, that facility of circulation is a consideration of such paramount importance that an appreciable modification of plan is not too high a price to pay for it. The question of circulation in large buildings has never been so fully studied as in the last year or two and, it is instructive to note, the circular plan of the new Court House for New York is in part due to that study.

And now, after this general analysis, we come back to consider specific instances. The ground floor plan of the Utica Station is rectangular in shape.



STREET FRONT OF THE GREAT NORTHERN STATION AT MINNEAPOLIS.

Charles S. Frost, Architect.

The ticket office is immediately at the entrance. In axis with the ticket window an arched colonnade, occupying the central portion of the general waiting-room, with seating lobbies on each side, offers an unobstructed and direct passageway to the ramp going down to the subway that connects with the several track platforms. The advantage of this arrangement is that a passenger entering the station may purchase a ticket at the door and pass without interruption directly to his train. His course is likewise the shortest distance between two points. The ramp connecting with the subway is a desirable feature because it is less fatiguing than steps and experience has shown that the majority of people would rather walk than wait for an elevator. At the street-end and the train-end of the waiting-room are cross colonnades. Reference to the plan will show how compactly the seats in the waiting room are placed. They are quite out of the way of circulation and yet it is perfectly possible for people sitting there to see or to be seen by friends whom they are expecting.

Likewise it will be seen that all the facilities are conveniently and compactly arranged about the waiting room so that they are readily accessible. To add to the attractive air of openness and space, the various rooms surrounding the waiting-room are separated from it, not by solid walls, but by arches only which are filled in with glass. By this device the whole ground floor of the station is seemingly one room. The mezzanine floor plan shows ample provision for the executive offices and the restaurant servants' quarters, while the upper floor is wholly given to rentable space.

In the Rochester Station, also, the ground floor plan, so far as the passenger is concerned, is rectangular. All the various facilities are so conveniently arranged about the main waiting room that their location is obvious and access to them quick and unimpeded. One has to go but a step out of the way to check a bag or buy a paper and the restaurant is near enough to the trains so that a necessarily hurried meal is not made still more distressing by having to calculate to a

nicety just how long it will take to get from the table to the train. Another excellent feature is that the passenger upon entering the station may pass at once by a broad aisle across the breadth of the waiting-room to the concourse and subway to trains. Nothing could be more direct. The ticket sellers' windows are in an arcaded alcove with ample space before them, ensuring ease of circulation and freedom from congestion. The train announcer's balcony and the official clock are above the exit to the concourse and subway to trains and directly opposite the entrance. In both the Rochester and Utica Stations the waiting-rooms are practically at street level. In planning both stations a finesse of economy and close adherence to the principles previously outlined have been achieved.

Architecturally both the Rochester and Utica stations possess no mean degree of merit. The Rochester station is peculiarly interesting because of its color qualities—a welcome feature in our ordinarily uncolorful public buildings. Its manifestly Byzantine affinities lend themselves well to chromatic treatment, both in the ground work of brick and tile and the courses of faience embellishment. In the Utica station, too, in its prevailing Tuscan expression, the opportunities offered for pleasing color combinations have not been neglected. The arched colonnade in the Utica waiting room is peculiarly beautiful with its pillars of Vermont marble in soft gray and green veinings. In the coffers of the ceiling, the background and moulded enrichments are judiciously emphasized in color and gold. At Rochester the architect has achieved distinction by a wise use of colored and relief enrichment, while at Utica the architects have secured quiet elegance and dignity by a pleasing quality of restraint and reliance upon agreeable structural lines.

In the various facilities for the comfort and convenience of patrons and in the numerous provisions for perfect sanitation both stations are models worthy of careful study. At Utica the appointments compel admiration, from the kitchen and bakeries, lined with vitrified glazed white tiles and the glass lined refrigerators, to the women's room, at



STREET FRONT OF THE KANSAS CITY UNION
STATION. JARVIS HUNT, ARCHITECT.

tractively curtained and furnished with willow furniture, while at Rochester the green-shaded lights in the waiting room and the floors with rounded angles convince the visitor that due thought has been paid the most minute details conducive to health and comfort.

Of the group of Western stations, that at Kansas City, designed by Jarvis Hunt, is architecturally the most interesting. It is consistent, dignified, sufficiently monumental and massive to be worthy of a great city and absolutely free from meaningless and finicky adornment of any sort. The massing of the "head house," with its triple-arched façade of bold proportions and its well balanced wings, is peculiarly satisfying. In this "head house" are the great lobby and ticket office and all the various facilities. The waiting-room, which does not show from the approach to the buildings, is placed directly over the tracks and is exceedingly unpretentious in treatment and architecturally accordant with structural conditions. Its proportions are pleasing and its unassuming character is, perhaps, its best feature.

In the "head house" and its wings one naturally finds the fullest satisfaction. All the detail is so well adjusted to the scale of the building that there is an aspect of perfect repose and the ornament is so judiciously managed as to convey that most desirable impression of elaborate simplicity. The interesting device of square, block-like corners to the wings ingeniously adds weight and ties the massing together.

The great lobby, which occupies virtually the whole interior of the central, triple arched portion of the "head house," is less austere in conception than the exterior. Its proportions are full of dignity and its embellishment of fluted pilasters, bold entablature and deeply coffered ceiling is agreeably consonant with the whole genius of the structure. It is, in fact, so pleasant that one rather regrets that the same general architectural mode could not have been maintained for the waiting-room where the feeling of steel framing can hardly be said to add to its convincing quality.

One unusual feature in the plan of the

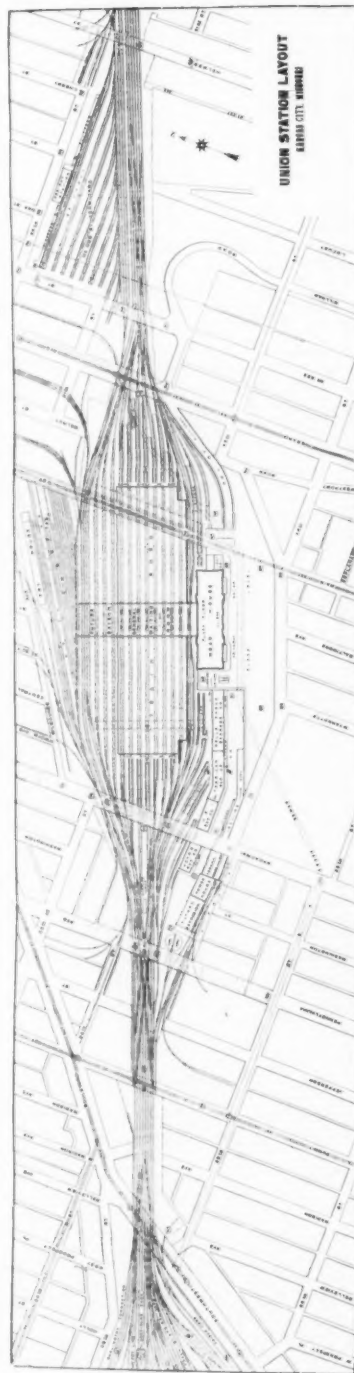
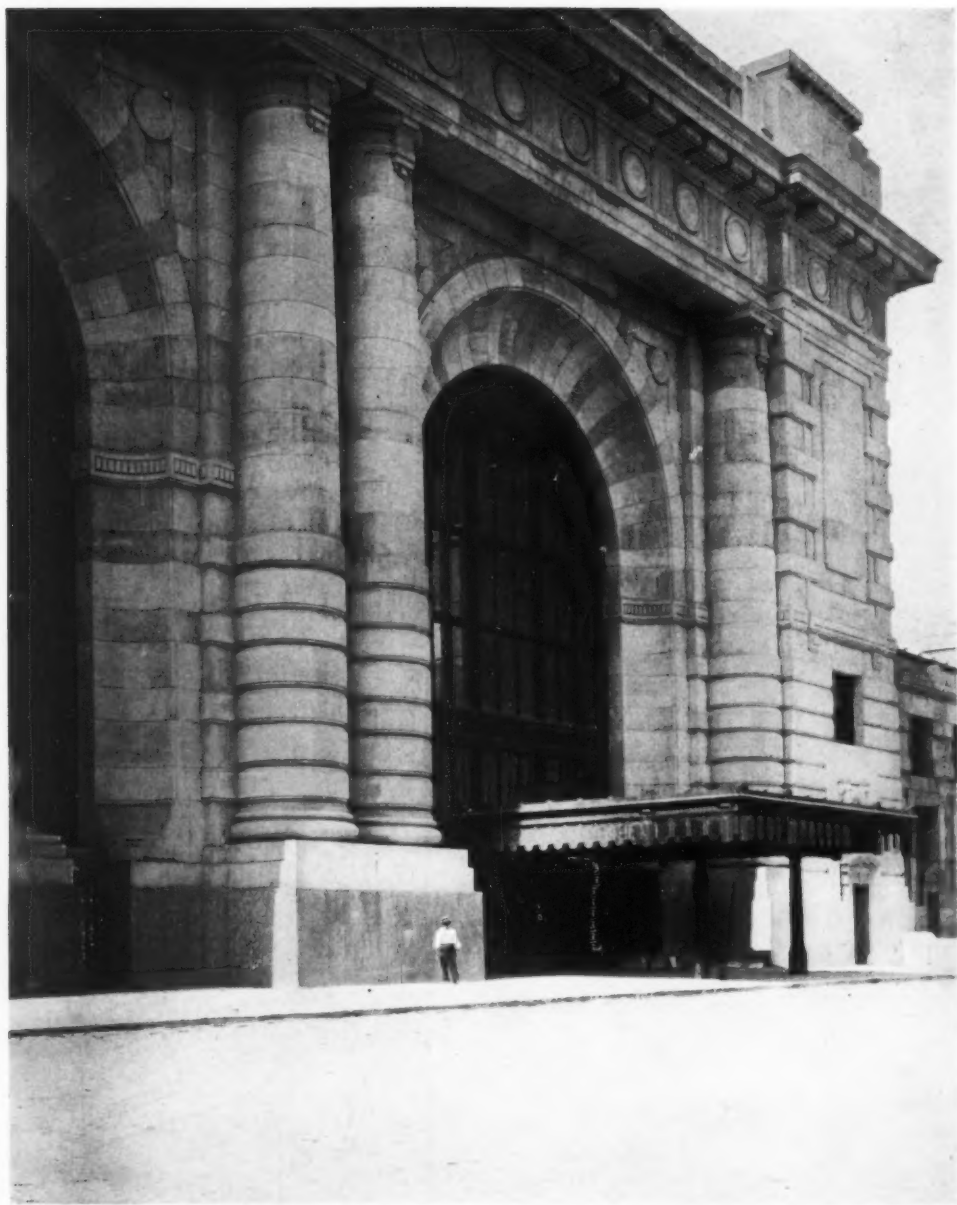
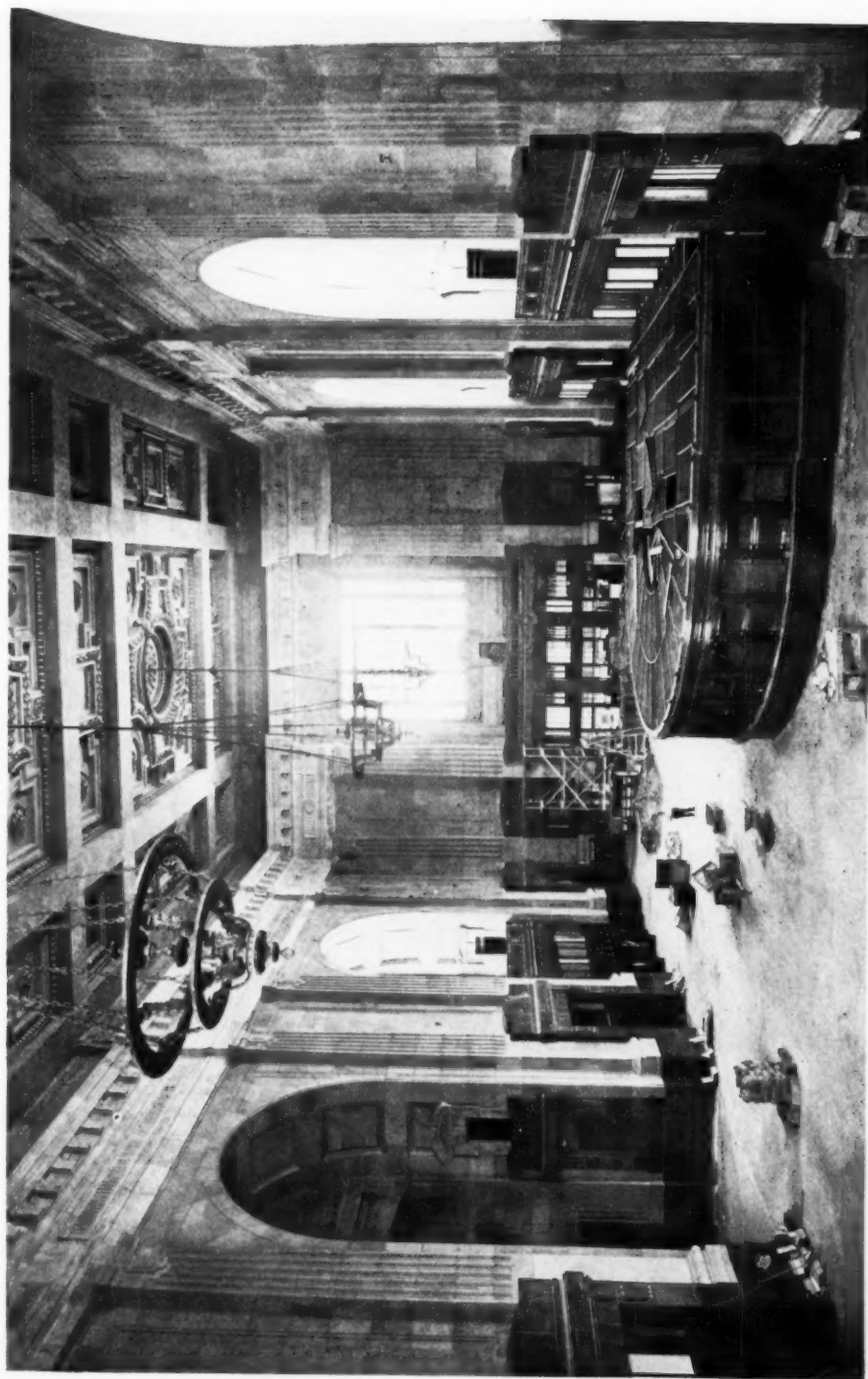


DIAGRAM SHOWING ARRANGEMENT OF TRACKS AT KANSAS CITY UNION STATION.

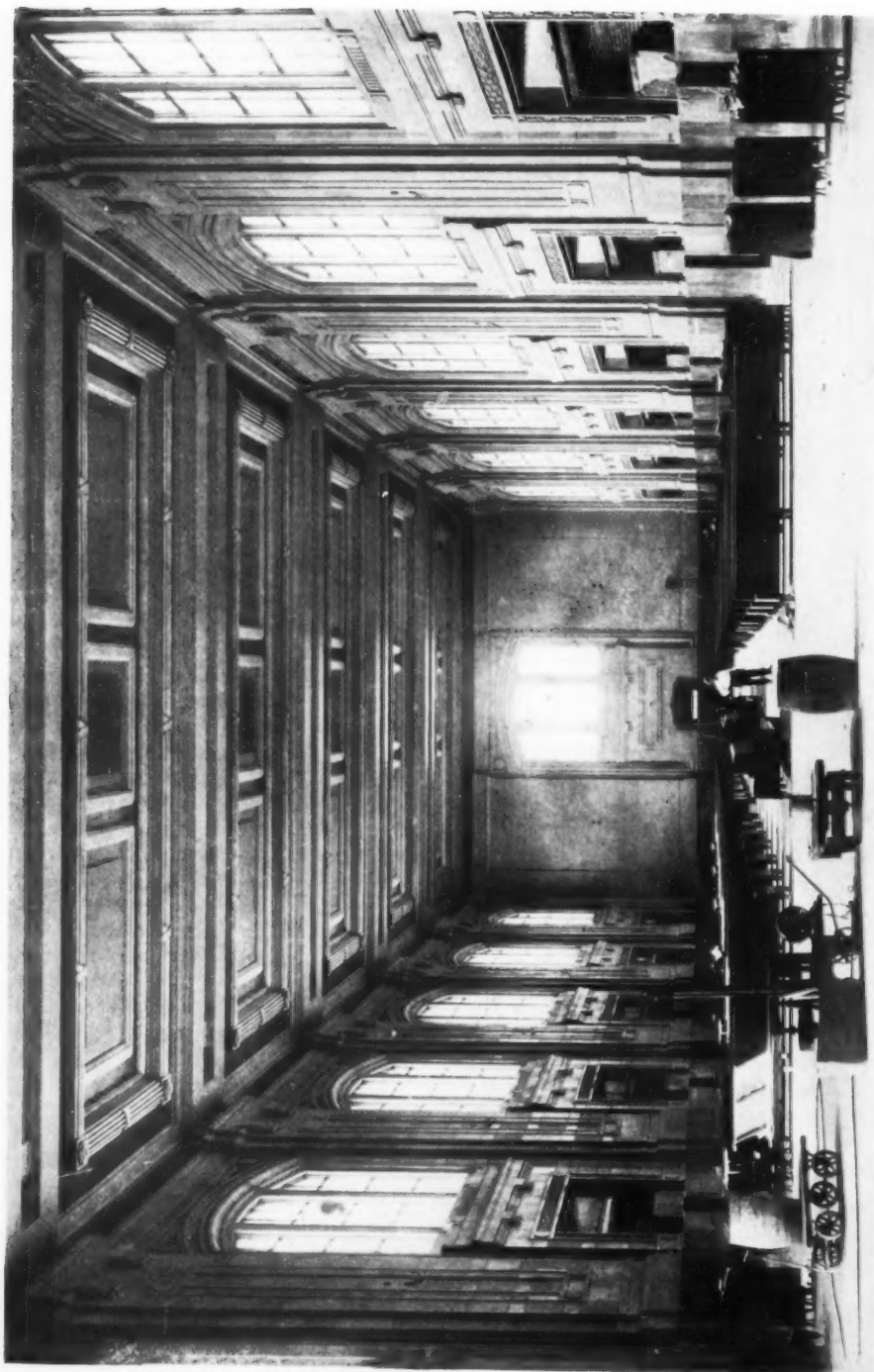
Jarvis Hunt, Architect.



ENTRANCE TO KANSAS CITY UNION
STATION. JARVIS HUNT, ARCHITECT.



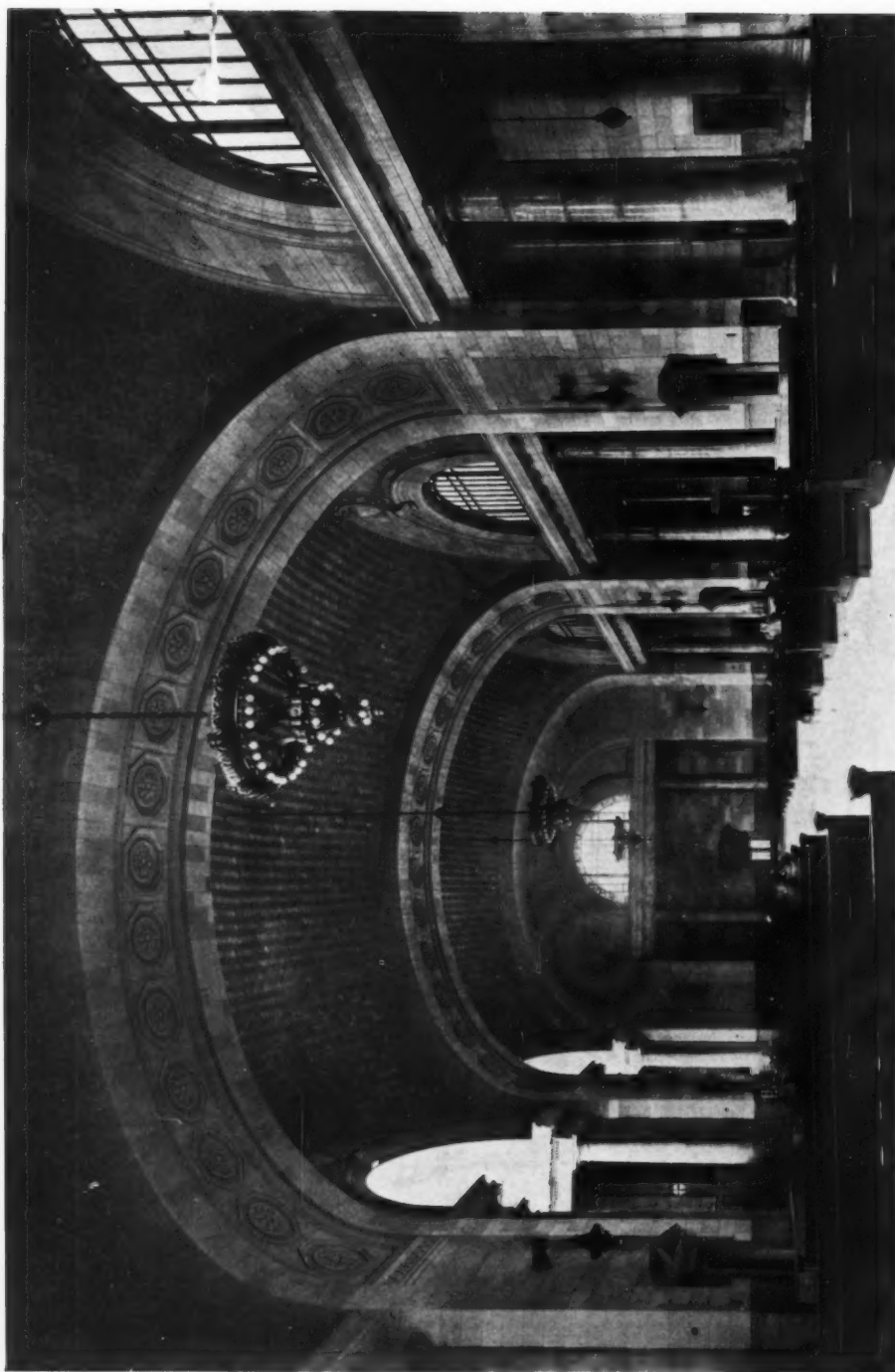
GREAT LOBBY AND TICKET OFFICE IN KANSAS CITY
UNION STATION.
JARVIS HUNT, ARCHITECT.



WAITING ROOM OVER TRACKS IN KANSAS CITY
UNION STATION. JARVIS HUNT, ARCHITECT.



BIRD'S-EYE VIEW OF KANSAS CITY (MO.) UNION STATION, SHOWING GREAT TRAIN SHED, WHICH COVERS ABOUT SIXTEEN ACRES. JARVIS HUNT, ARCHITECT.



WAITING ROOM IN MICHIGAN CENTRAL STATION
AT DETROIT. REED & STEM AND WARREN
& WETMORE, ASSOCIATED, ARCHITECTS.

Kansas City Station ought not to be passed without notice. That is the location and arrangement of the waiting-room. Placed as it is, a great economy is possible in floor space and in the distance a passenger must traverse in going from the street to a train. As a reference to the accompanying diagram of the building and track lay-out will show, the waiting-room is a long corridor-like apartment directly above the tracks. Over each track an exit permits egress and descent to the corresponding platform. Of course this scheme is open to the objection that the waiting-room is thereby practically made a long corridor broken by numerous cross passages and that the seating capacity is, at the same time, appreciably reduced. While this is true, there is a gain in directness of communication and, still further, there is the easy possibility of extension, as occasion may require, with the addition of more tracks.

The exterior of the Detroit Station presents an extraordinary lack of continuity of conception. Seen from a distance, the casual observer, unless otherwise informed, would never take the two parts of the station to be portions of one and the same building so utterly different are they. Each part taken separately might be good. Joined together, they are architecturally incongruous. The fore part of the building is well proportioned and possesses a degree of classic distinction, but the great wall of office building at the back overshadows and spoils it and yet, at the same time, the broad scale, visibly substantial structure and innate dignity of the smaller pile make the taller edifice, despite its lofty stature, look flimsy and insignificant. The difference is further intensified by diversity of material, but it is, perhaps, better that this should be so and that any attempt to yoke the two warring elements together should be frankly abandoned. One cannot help regretting, however, that a building with as much character and inherent pleasing quality as the front part of the station undeniably possesses, may not be viewed to better advantage.

On entering the waiting-room the difficulty of reconciling two insistently di-

verse features disappears in the satisfying contemplation of modest restraint and excellent proportion. Unfortunately, the architectural character of the interior soon changes to match the structural character of the tall exterior and we find the train lobby reflecting the same unsympathetic angularity of the office superstructure whose only excuse and *raison d'être* must be that of urgent expediency. Divorced, the separate parts of the Detroit station would be excellent; inseparably coupled, the combination is unhappy.

The urgent expediency alluded to is probably the desire or necessity to provide a large amount of office room. This office room may be designed for the accommodation of the various administrative departments of the railroad or else it may be intended to be let. If the former, it is eminently right and proper, of course, that a railroad's offices should be adequately housed under the same roof with a great station; if the latter intent supplied the general idea of combining station and tiers of offices, it must be conceded that the desire to include within the station limits such a quantity of rentable space as may yield a decent revenue is reasonable. A station with enough revenue derived from this source is either a self-supporting or profitable and independent business concern, and, theoretically, it is not then necessary to make the traveling public defray the cost of erection by a small pro rata tax reckoned in the amount of each ticket purchased. In either case the principle of incorporating station and offices in one structure is admissible. Granted, however, that the principle is admitted and its embodiment determined upon, there seems to be no good inherent reason why the dual functions of the building should be so visibly dissociated in its exterior aspect at the cost of architectural congruity. An architect who could design the front of the building is certainly not to be accused of lack of ability. One can, therefore, only deplore the exigent circumstances, whatever it may have been that dictated the unfortunate arrangement.

Much, very much, more might be said



CAB STAND END OF LOBBY IN MICHIGAN CENTRAL
STATION AT DETROIT. REED & STEM AND
WARREN & WETMORE, ASSOCIATED, ARCHITECTS.



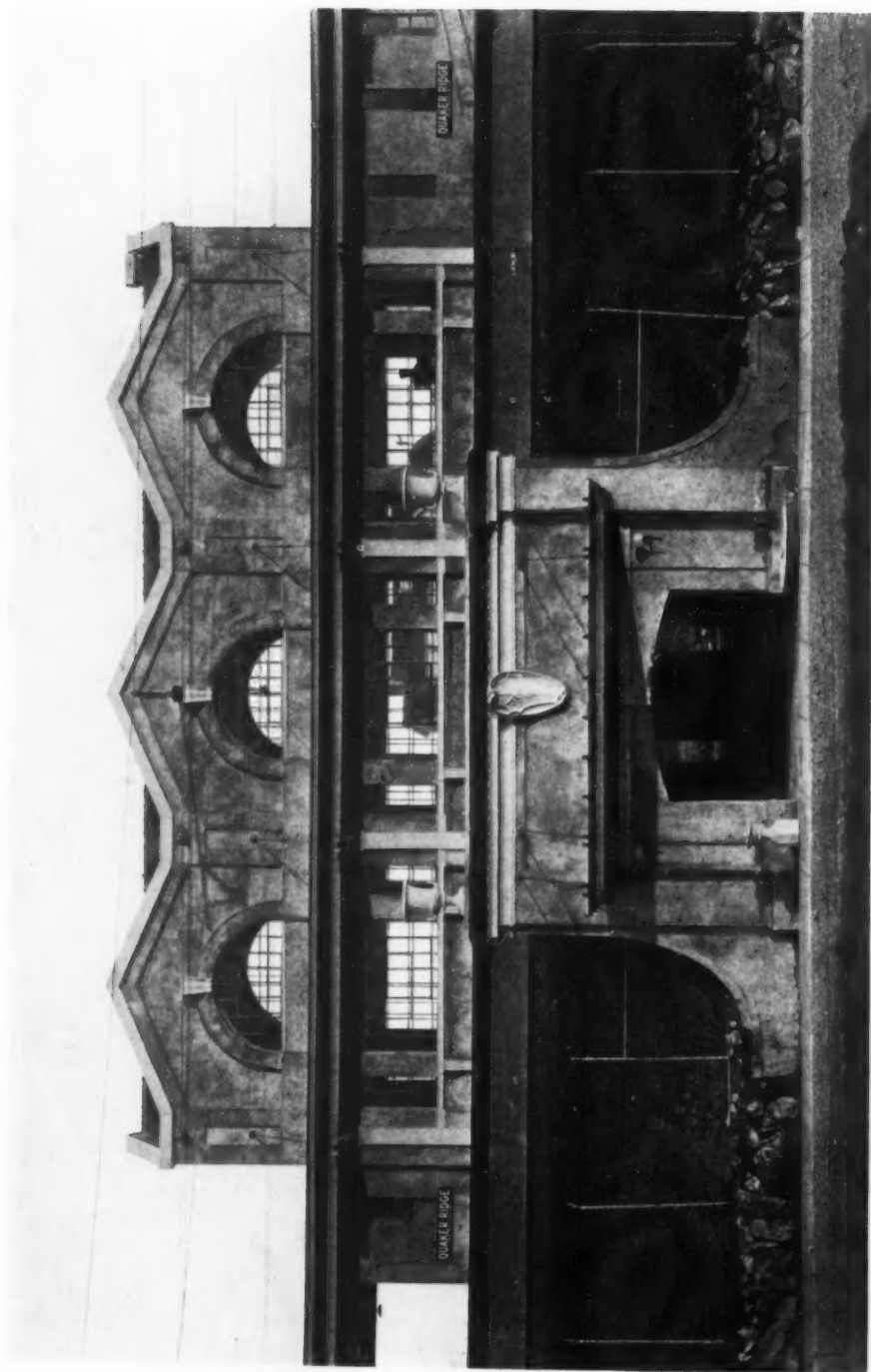
FACADE OF THE MICHIGAN CENTRAL STATION AT DETROIT.

Reed & Stem and Warren & Wetmore, Associated, Architects.

in favorable architectural criticism of all the foregoing stations, but the purely utilitarian aspects of station planning seemed so insistent that their claims, for the nonce, outweighed artistic considerations.

We have at least seen that in the most recent stations the principles of both practical plan and becoming design have been set forth conspicuously as high standards by which to judge and test all future performances of a similar character; and of such performances we shall

undoubtedly witness an increasing number. Many of the larger stations are unable to meet the traffic demands imposed upon them; and, besides, modern industrial conditions require closer coordination than has obtained heretofore between transit systems which, although under separate managements, constitute a single utility. The expert study that is being given to the "transportation problem" throughout the country will assuredly bring about the rebuilding of many existing railway stations.



PASSENGER STATION AT QUAKER RIDGE, N. Y., ON THE NEW YORK, WESTCHESTER & BOSTON RAILWAY
Fellheimer & Long, Architects; Allen H. Stem, Associated.



CHESTNUT HILL STATION ON THE BOSTON & ALBANY RAILROAD.
H. H. Richardson, Architect.



THE EVOLUTION OF THE SUBURBAN STATION BY J. H. PHILLIPS



THE time is happily past when the directing powers of public utilities corporations either desire or dare to impose upon the people of urban or rural communities ugly buildings of barrack-like aspect. Within the past quarter century architectural appreciation has so generally increased and architectural taste has so commonly improved that railroads and other corporations that have occasion to erect structures through the length and breadth of the country display a noticeable and gratifying readiness to make those structures accord with the demands of present standards.

In no one particular is this tendency more in evidence than in the change of style manifest in suburban railway stations. A distinct process of evolution has been in progress which we may readily trace from the hideous wooden shanty, still to be seen far away from city centres, to the well-designed build-

ing of brick, stone or concrete now almost universal within the ever-widening radius of suburban traffic.

This widespread improvement has come so gradually that we sometimes fail to realize its full significance or give due credit to those who were pioneers in the effort for better suburban railroad architecture. Pioneers there were, however, and their achievements deserve to be gratefully chronicled.

It would be too long a story to rehearse the steps of progress in every instance, but, as an example of the way in which the betterment was effected, we may cite one case which is typical enough to show in part how the change came. To the energetic editor of a daily newspaper, a leading railroad line in New England owes much for starting a comprehensive effort in the artistic treatment of its stations and their surroundings. When the question of a new station for one of the Boston suburbs arose,



WELLESLEY HILLS STATION ON THE BOSTON & ALBANY RAILROAD,
H. H. Richardson, Architect.

the aforesaid editor urged upon the directors of the railroad that instead of having the stereotyped wooden structure, the station and its surroundings be given an artistic character, expressing the standing of the suburb as a progressive and cultivated community.

The directors acquiesced in the project and promised support and the problem was accordingly laid before two of the editor's friends, one of them the leading architect of his day, the late H. H. Richardson, and the other a great landscape architect, the late Frederick Law Olmsted. Their co-operation produced results picturesque and delightful, and the stations and grounds which they planned have been models, and even to this day, as the illustrations show, they are as attractive as when first built, while their surroundings increase in beauty every year.

The point of view of these two famous artists was most interesting. The architect held very properly that rural way stations were not for show. Ostentation, therefore, was to be avoided. Their chief purpose was to provide comfortable and pleasant shelters for passengers while waiting for their trains. Accordingly they were designed with simple, wide, overhanging roofs, and broad platforms on all sides of the structure, while

the substantial walls of local stone gave an air of permanence and stability.

The stations erected by that New England railroad under the guidance of Messrs. Richardson and Olmsted have a quiet picturesqueness. Of one general type, they vary sufficiently for individual treatment. They have, furthermore, set an example that has furnished a style very widely followed in all parts of the country which might justly be considered a truly American style in suburban station architecture.

The charm of the stations at Wellesley Farms, Newton Highlands and Chestnut Hills has been greatly enhanced by the admirably designed surroundings. These stations were given ample grounds, laid out with pleasant modulated surfaces of turf, ornamented with diversified shrubbery disposed in masses and in such a way as to give most pleasing impressions. The illustrations show how carefully paths and driveways were studied with reference to local conditions in order to provide convenient approaches. The shrubbery was selected with a view to a pleasing effect not only through the growing part of the year, but as far as possible through the winter months as well.

The unsightly objects that often offend in the neighborhood of a railway



PASSENGER STATION AT HEATHCOTE, N. Y., ON THE N. Y., WESTCHESTER & BOSTON RY.
 Fellheimer & Long, Architects; Allen H. Stem, Associated.

were hidden with trees and all embankments were planted. The scars left where the railroad ploughed through a picturesque landscape and the cuts where gravel and rock were left exposed were covered with vegetation. Ledges and retaining walls were adorned with climbing plants and vines that produced a natural impression consistent with conditions of a certain rustic formality.

Local landscape features often invited individual and pleasant treatments. Adjacent water, for example, as at Wellesley Farms, where aquatic plants could be naturally disposed along its margin, was made the most of. The railroad has been well repaid for the first cost of this work, as the current expense is small for the maintenance of the grounds, consisting only in the care of the turf, shrubbery and paths. As to the pleasure and satisfaction such gardening gives to its patrons, nothing can be more delightful than glimpses caught of these stations; people arrive and depart over picturesque walks and drives which take the city workers to their homes from stations which are veritable gateways of rural beauty.

In the treatment of the suburban stations and their surroundings that were first built near New York City, with pos-

sible exceptions in the case of one road, little or no consideration was given to the streets crossing the right of way.

The recent substitution of electricity for steam by a number of the suburban lines and the demand by the Public Service Commission for the elimination of grade crossings have made the treatment of the station and its surroundings a new problem, and a rather serious and difficult one where the grade of the railroad tracks can not be materially changed. It becomes necessary in such cases for the streets to be tunnelled under the tracks or to have bridges built over them. Where there is a public square with business buildings adjacent, as at Bronxville, New York, it has taken years for property owners to decide which is the better plan to adopt to save the picturesque beauties of the place.

An attractive station of the English cottage type at Scarsdale, in its sylvan setting, is not improved by the recent overhead foot bridge crossing the tracks, nor is a similar solution of the problem in the new stations built along the Hudson at Riverdale and Hastings of more comely aspect. The plain, large plate girders spanning the tracks may be economical and practical, but they certainly are not graceful, and one feels that one



PASSENGER STATION AT MAMARONECK, N. Y., ON THE N. Y., WESTCHESTER & BOSTON RY.
Fellheimer & Long, Architects; Allen H. Stem, Associated.

would like to see a bridge more in harmony with the station building and the tower which it connects.

The stations at High Bridge and University Heights are frankly structural iron affairs, or rather iron bridges built over the tracks, beside which is built the station with street in front of it. This seems a logical design that at least possesses unity. The plate girder is ungraceful, but it is not as objectionable as

it might otherwise be since the width of the station and street make a wide soffit, and it is greatly relieved by the station building above.

The stations designed by Stem & Fellheimer for the new line of the New York, Westchester and Boston Railroad, a portion of which has been completed, afford excellent examples of the most recent phase of evolution in suburban station architecture. Contrasted



PASSENGER STATION AT WYKAGYL, N. Y., ON THE N. Y., WESTCHESTER & BOSTON RY.
Fellheimer & Long, Architects; Allen H. Stem, Associated.



PASSENGER TERMINAL STATION AT WHITE PLAINS, N. Y., ON THE NEW YORK,
WESTCHESTER & BOSTON RAILWAY,
Fellheimer & Long, Architects; Allen H. Stem, Associated.

with the old wooden lean-to or packing box type of station, prevalent not so many years ago, the advance in standards seems almost incredible, and speaks volumes both for the advance in popular taste and the intelligent satisfaction of its demands.

In most instances along the Westchester division, concrete has been used and the surface bush-hammered except on the mouldings. The utmost simplicity of treatment, both in general design and ornamental detail, characterizes all the structures, and the Florentine type chosen is exceptionally frank and sincere in its freedom from meaningless ornament.

The Quaker Ridge Station, shown in one of the accompanying illustrations, is impressive for its bold lines, its restraint and its quiet dignity. Although in reality a small building, the entire absence of fussy detail and the scale of its proportions give it an unusual presence and make it appear far larger than it actually is. Besides holding fast to their ideal

of simplicity, the architects have emphasized another favorite device by throwing as much of the wall area as possible into arches and filling the openings with glass, thereby creating a sense of lofty space and airiness.

Some of the other stations on the Westchester road, designed by the same architects, frankly suggest garden pavilions or shelters, as they were doubtless intended to do, and it must be admitted that such a conception of a suburban station—merely a temporary shelter in a rural spot—is eminently reasonable.

These most recent achievements in suburban railroad architecture possess a subtle charm that cannot fail to make itself felt. Their well-balanced proportions, their chaste lines and the effective use of some charming bit of detail in a telling situation make the observer conscious that it is, indeed, a far cry to the old wooden stations that these shapely structures have replaced, and that even the most commercial and utilitarian buildings may now be instinct with grace.



ST. AMBROSE CHAPEL, FROM ALTAR—CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK.
CARRÈRE & HASTINGS, ARCHITECTS.



J

ST AMBROSE CHAPEL
WHITING MEMORIAL
IN THE CATHEDRAL OF
ST JOHN THE DIVINE, NEW YORK
CARRERE & HASTINGS, ARCHITECTS
 PHOTOGRAPHS BY B. C. MITCHELL

ST. AMBROSE CHAPEL, Whiting Memorial, built through the munificence of Mrs. George L. Rives, invites attention as a noteworthy example of the use of the Renaissance style to express devotional feeling in design. It is the work of Carrère & Hastings, whose architectural creed it may be said to embody; and will no doubt be widely studied in connection with the address which Mr. Thomas Hastings read before the Royal Institute of British Architects in May of last year.

In accordance with the thesis therein upheld, the Renaissance style represents the main line of evolution in the architec-

ture of Greece and Rome, the sources of the essential elements of modern civilization; while the Gothic style was an evolutionary incident, an outcome of the evanescent morbid spirit of devotion peculiar to mediæval life.

During the Renaissance period, Mr. Hastings contends, the forms of mediæval architecture became inadequate to meet the demands for greater refinement of thought, for larger truthfulness to nature, for less mysticism in religious expression, and for greater convenience in practical living that came into existence through the revival of learning and through radical changes in economic con-

ditions. Since the period of the Renaissance, in his judgment, there has been no departure in the progress of civilization of sufficiently fundamental character to give rise to a radical change in architectural style; and we are consequently still living in the Renaissance age.

Therefore, "whatever we now build, whether church or dwelling, the law of historic development requires that it be Renaissance; and, if we encourage the true principles of composition, it will involuntarily be a modern Renaissance; and with a view to continuity we should take the eighteenth century as our starting point, because here practically ended the historic progression and entered the modern confusion" — the confusion, namely, which has been brought about in architecture by indiscriminate borrowing from past styles.

The design of St. Ambrose Chapel exemplifies the reasoned conviction of the architects in the matter of style; and a reasoned conviction is conducive to logical conception, coupled with freedom of treatment.

The altar and retable are of white alabaster. There are three gold ornaments on the face of the altar, the central one being a lamb with the cross; and at the sides are angels swinging incense.

Back of the retable is a carved wood reredos, treated in antique gold.

Directly above the retable, in a niche at either side of the reredos, stands, on the right, St. Ambrose and, on the left, St. Francis, the central space being filled by a triptych.

In the niche at either side above St. Ambrose and St. Francis is a kneeling angel; and in the space between these niches are six smaller niches, in which are placed the figures of St. Benedict, St. Agnes, Dante, Fra Angelico, Galileo, and Savonarola.

Above the central portion of the triptych occurs a canopy surmounted by a spire, the central motive being a cross, above which are the symbols of the Holy Ghost and God the Father, the spire being surmounted by a figure of the reigning Christ.

The whole has been treated like an an-

tique gold Italian reredos, enhanced with color.

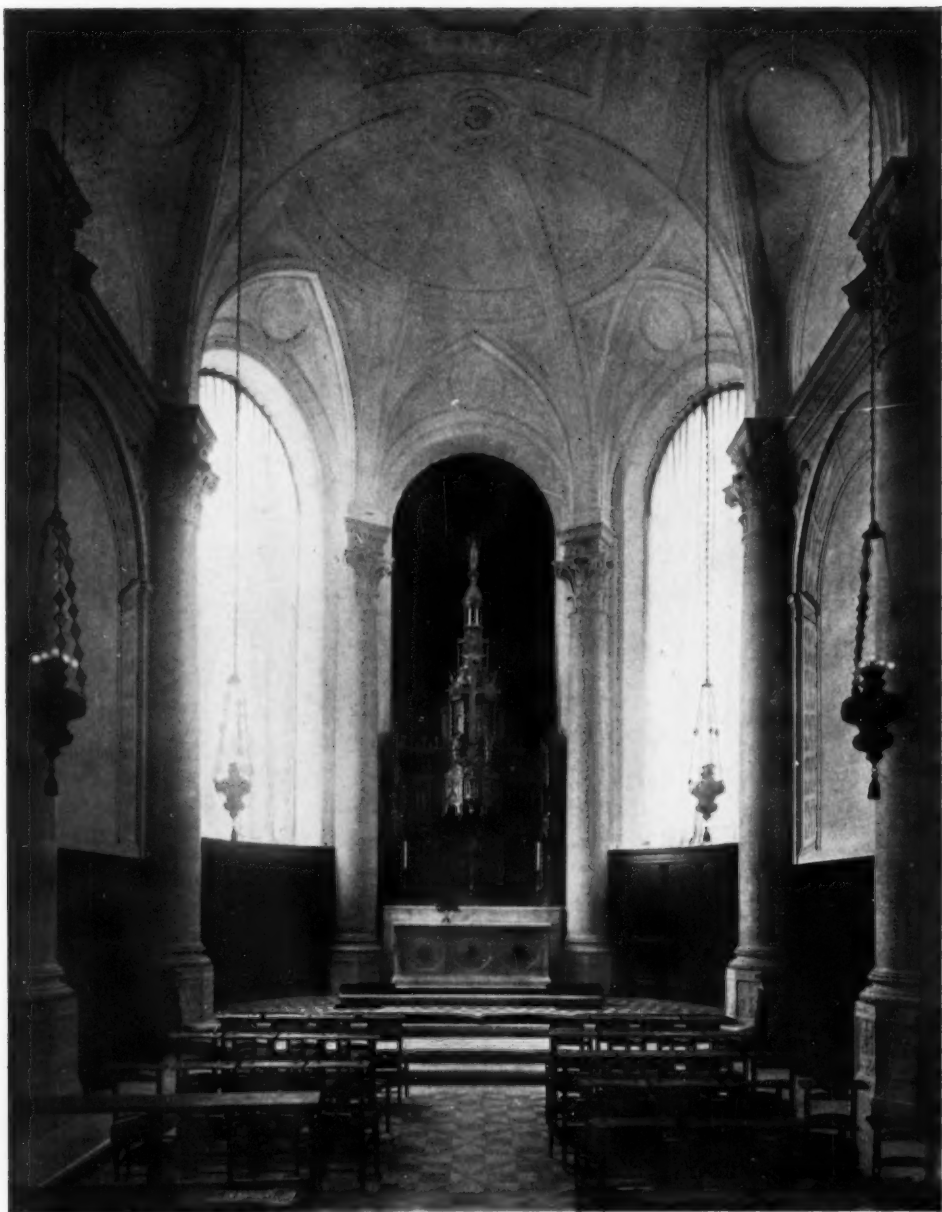
The steps are of Cenere marble, while the center of the floor is of gray Sienna and red Verona marble.

The walls are of Rosato marble. The lower portions of the walls are treated with carved stalls of Italian walnut with a rich treatment of marquetry in pear wood.

One enters the chapel through a wrought-iron Italian screen. Above the center gate stands the figure of St. Ambrose, facing the altar; and a series of seven groups represent incidents in the life of the saint. In the first group St. Ambrose is depicted as a child; in the second he is settling the dispute which arose upon the death of the Bishop of Milan between the Catholics and the Aryans concerning the succession; the third represents his baptism; the fourth, or central group, of which the dominating figure forms the central motive, depicts him as preaching to monks and nuns; in the fifth the Emperor Theodosius is in the act of making public penance for his sins before entering the church; the sixth recalls the laying the cornerstone for St. Ambrogio Maggiore at Milan in 387, and the seventh represents the death of St. Ambrose, surrounded by angels.

These pictures are surmounted by architectural ornaments, which form sockets for seven candles, at either end of which stands an angel. The chapel is naturally lighted by three large windows, and there are four beautiful antique silver lamps. The ceiling is modeled in low relief.

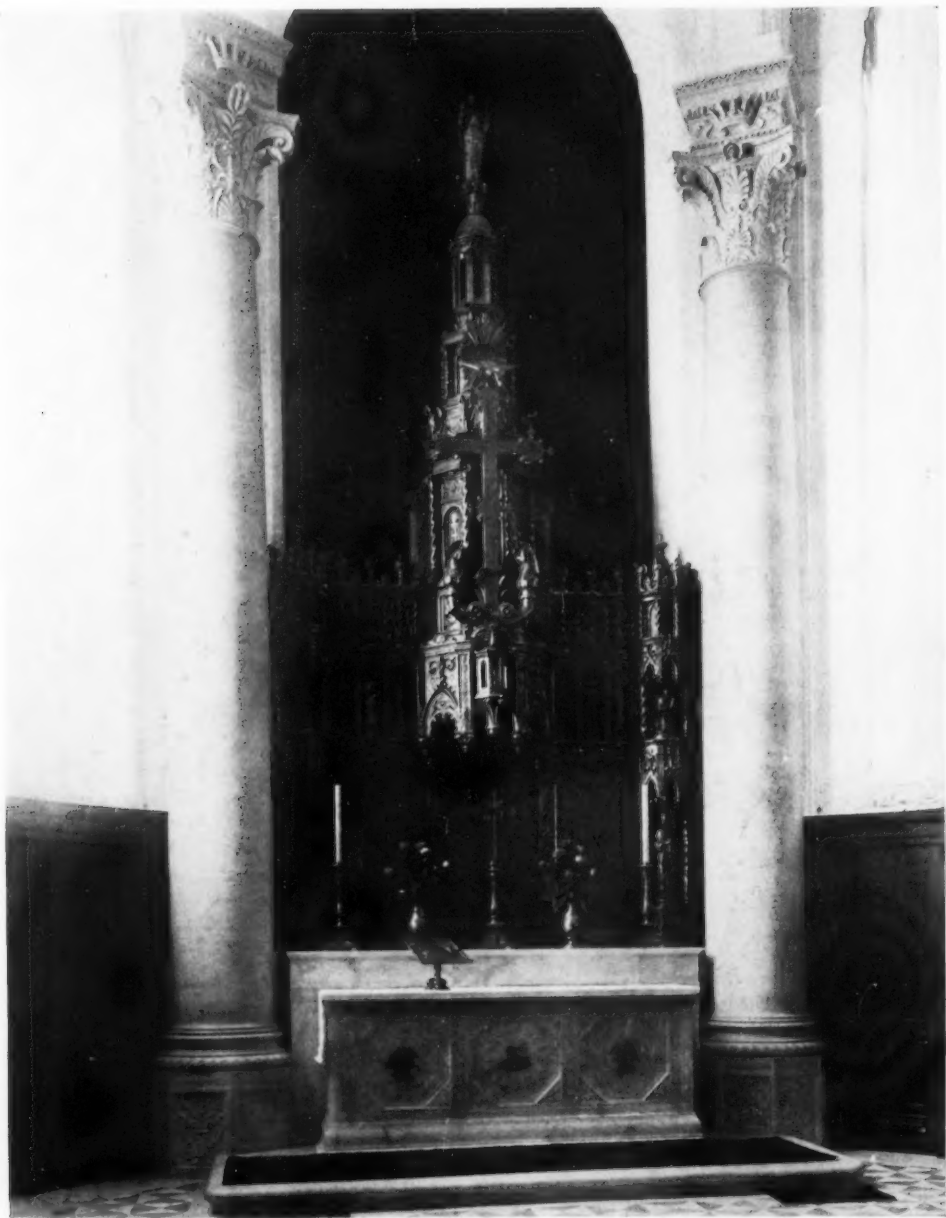
To borrow from the language of Dr. J. J. Burnet before the Royal Institute of British Architects in the discussion which followed the reading of Mr. Hastings's address—language applied generally to the work of Carrère & Hastings—the design of St. Ambrose Chapel is characterized by "culture, mastery of detail and true breadth of grasp." The chapel expresses its relative value as a small element in a great architectural unit, and is in full accord with the dominant feeling of the cathedral interior, yet exhibits a marked individuality entirely its own.



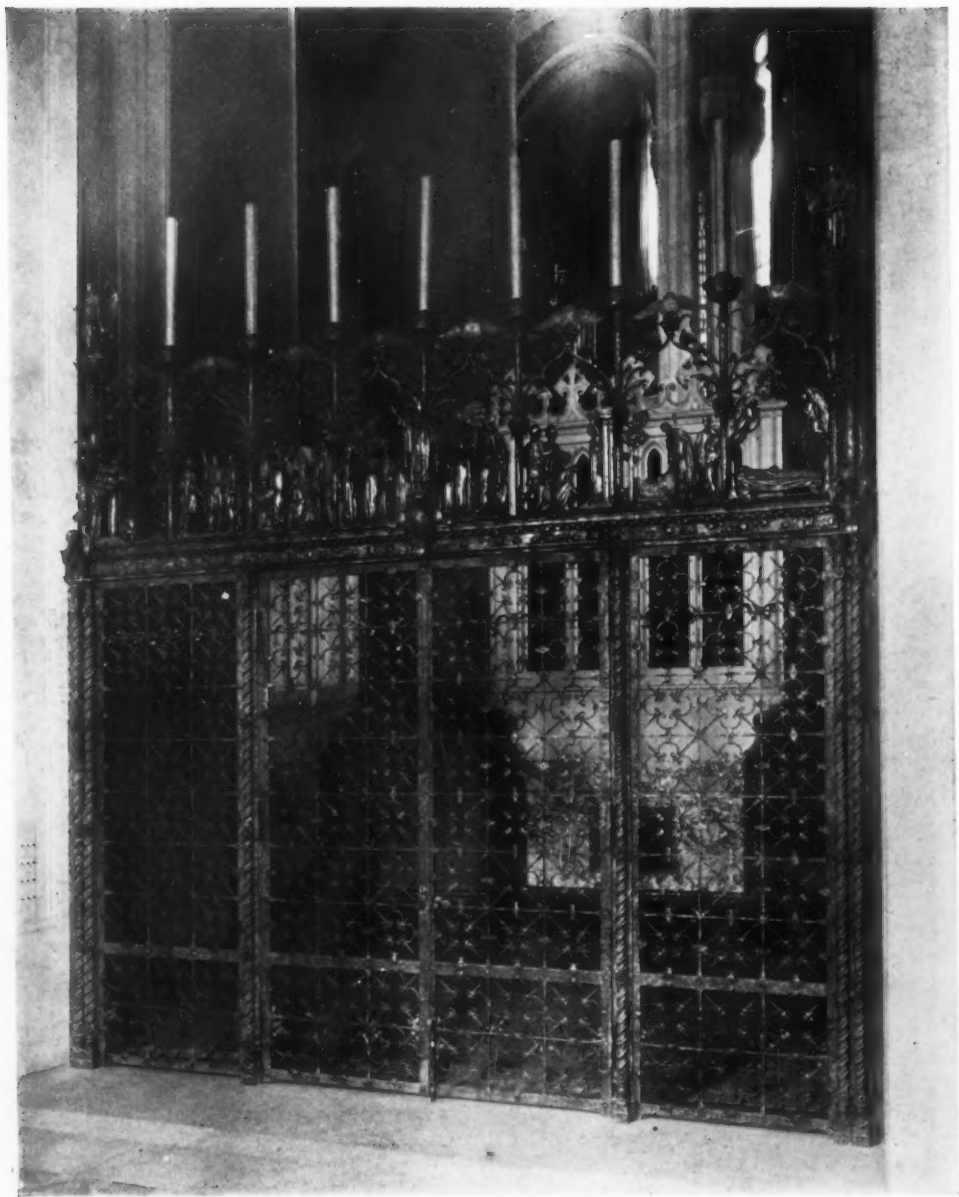
GENERAL INTERIOR—ST. AMBROSE CHAPEL,
CATHEDRAL OF ST. JOHN THE DIVINE, NEW
YORK. CARRÈRE & HASTINGS, ARCHITECTS.



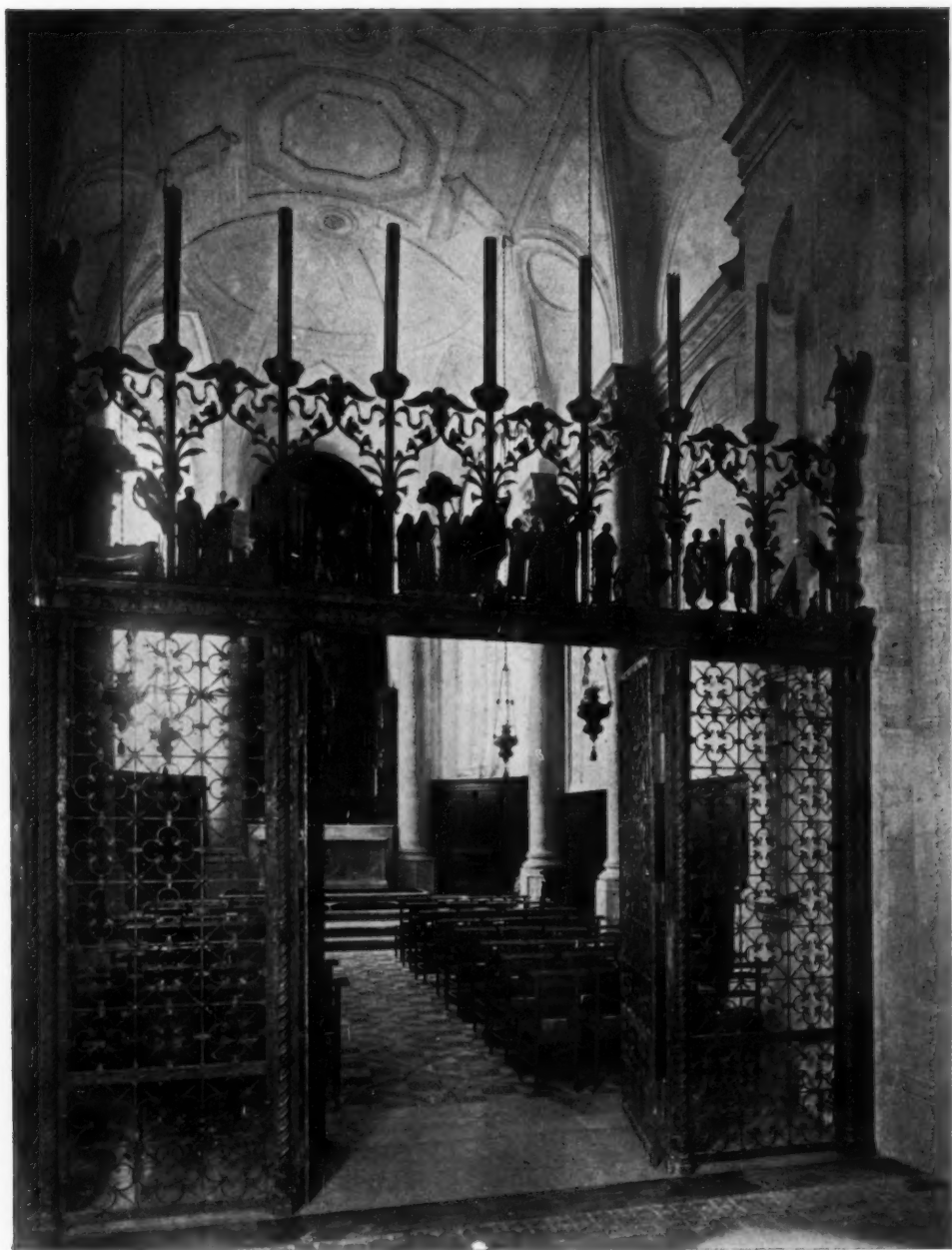
DETAIL OF MARQUETERIE—ST. AMBROSE CHAPEL,
CATHEDRAL OF ST. JOHN THE DIVINE, NEW
YORK. CARRERE & HASTINGS, ARCHITECTS.



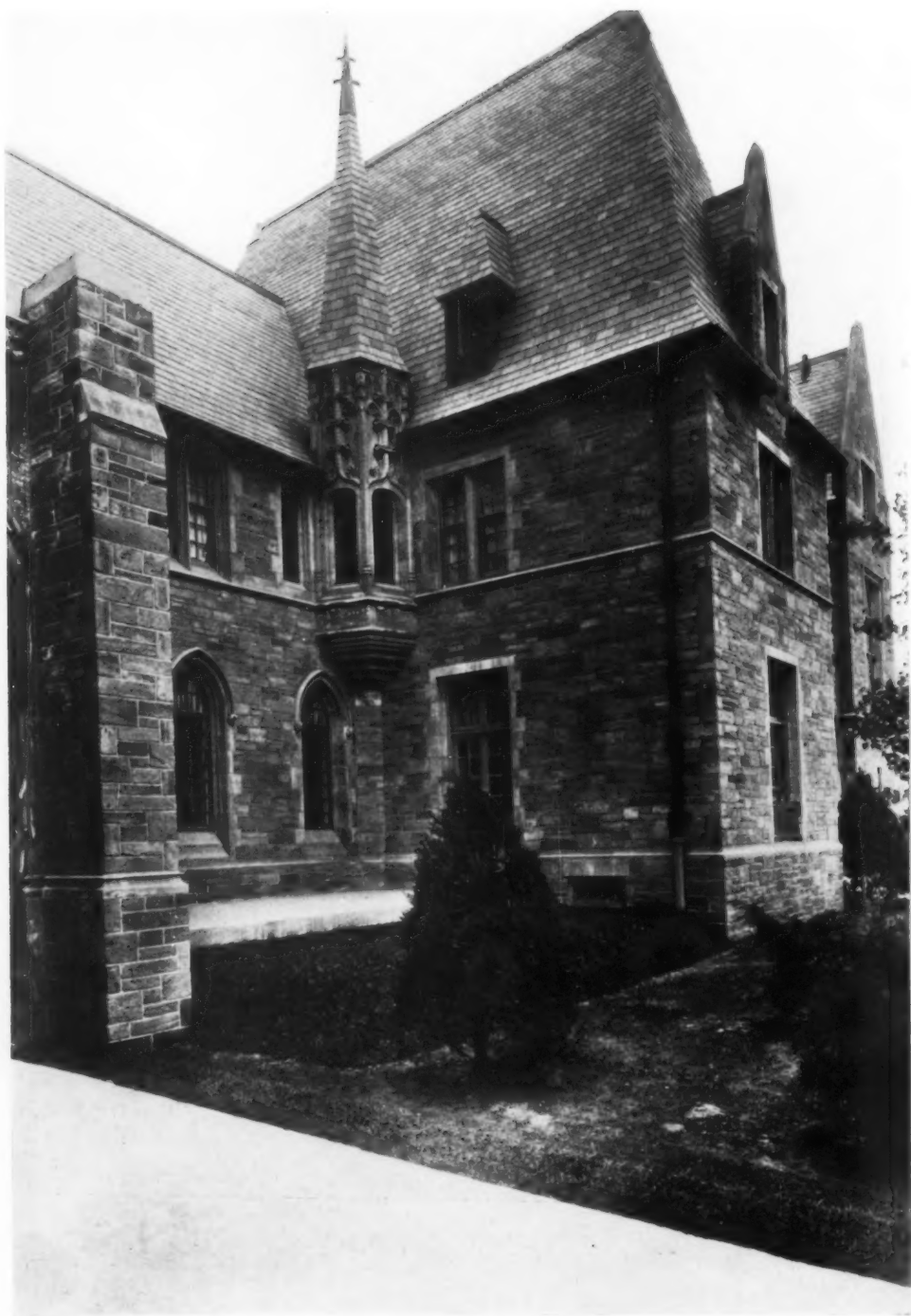
ALTAR AND REREDOS--ST. AMBROSE CHAPEL,
CATHEDRAL OF ST. JOHN THE DIVINE, NEW
YORK. CARRÈRE & HASTINGS, ARCHITECTS.



SCREEN AND GATES—ST. AMBROSE CHAPEL,
CATHEDRAL OF ST. JOHN THE DIVINE, NEW
YORK. CARRERE & HASTINGS, ARCHITECTS.



ST. AMBROSE CHAPEL, CATHEDRAL OF
ST. JOHN THE DIVINE, NEW YORK.
CARRÈRE & HASTINGS, ARCHITECTS.



ORIEL WINDOW—DEANERY AT CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK. CRAM, GOODHUE & FERGUSON (BOSTON OFFICE), ARCHITECTS.

The Bishop's House
and Deanery at the
Cathedral of St. John
the Divine New York

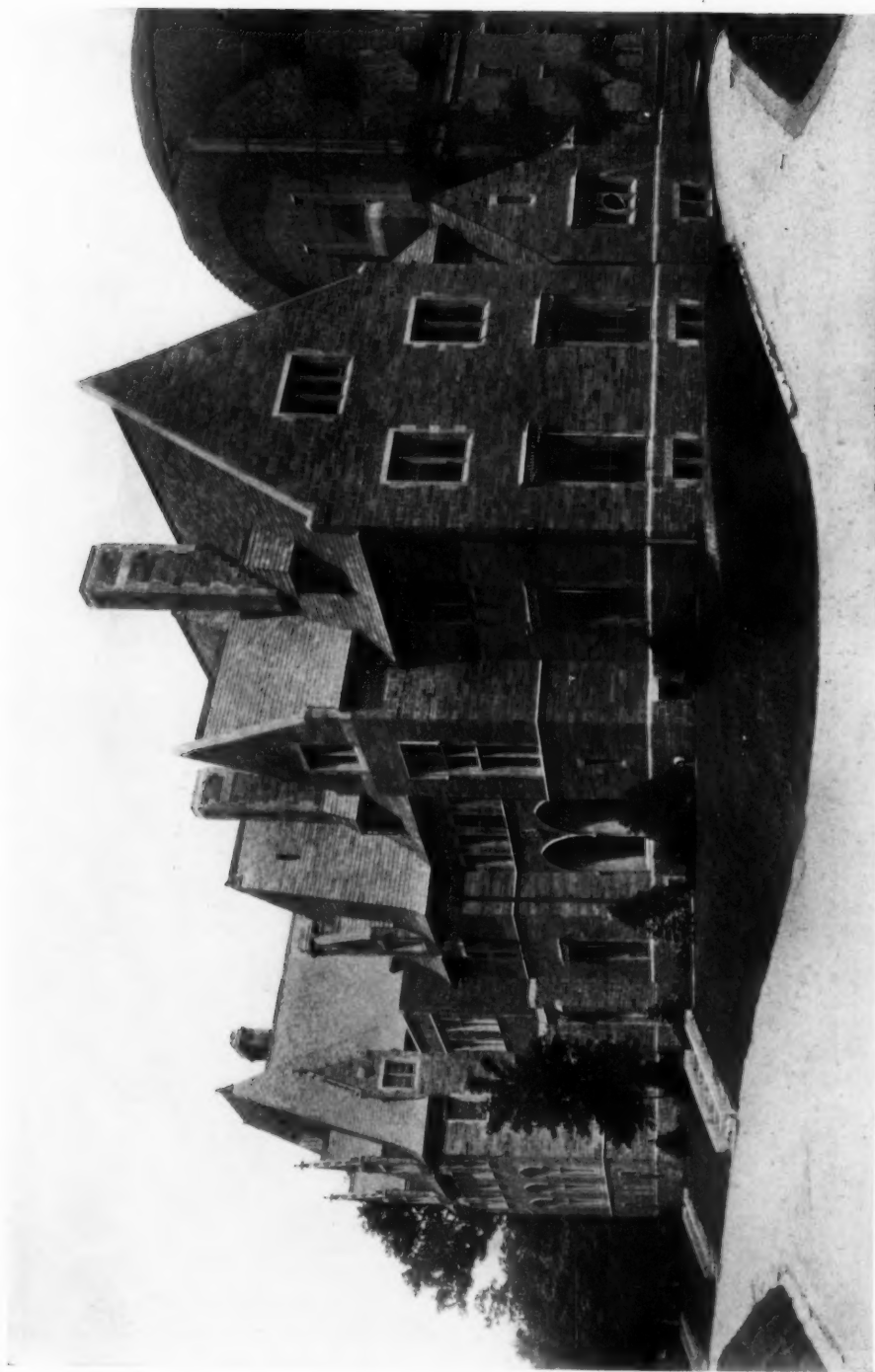
Cram, Goodhue & Ferguson (Boston Office), Architects



West Elevation Bishop's House



SALLY PORT—BISHOP'S HOUSE AT THE CATHEDRAL
OF ST. JOHN THE DIVINE, NEW YORK. CRAM, GOOD-
HUE & FERGUSON (BOSTON OFFICE), ARCHITECTS.



DEANERY AND BISHOP'S HOUSE AT THE CATHEDRAL
OF ST. JOHN THE DIVINE, NEW YORK. CRAM, GOOD-
HUE & FERGUSON (BOSTON OFFICE), ARCHITECTS.



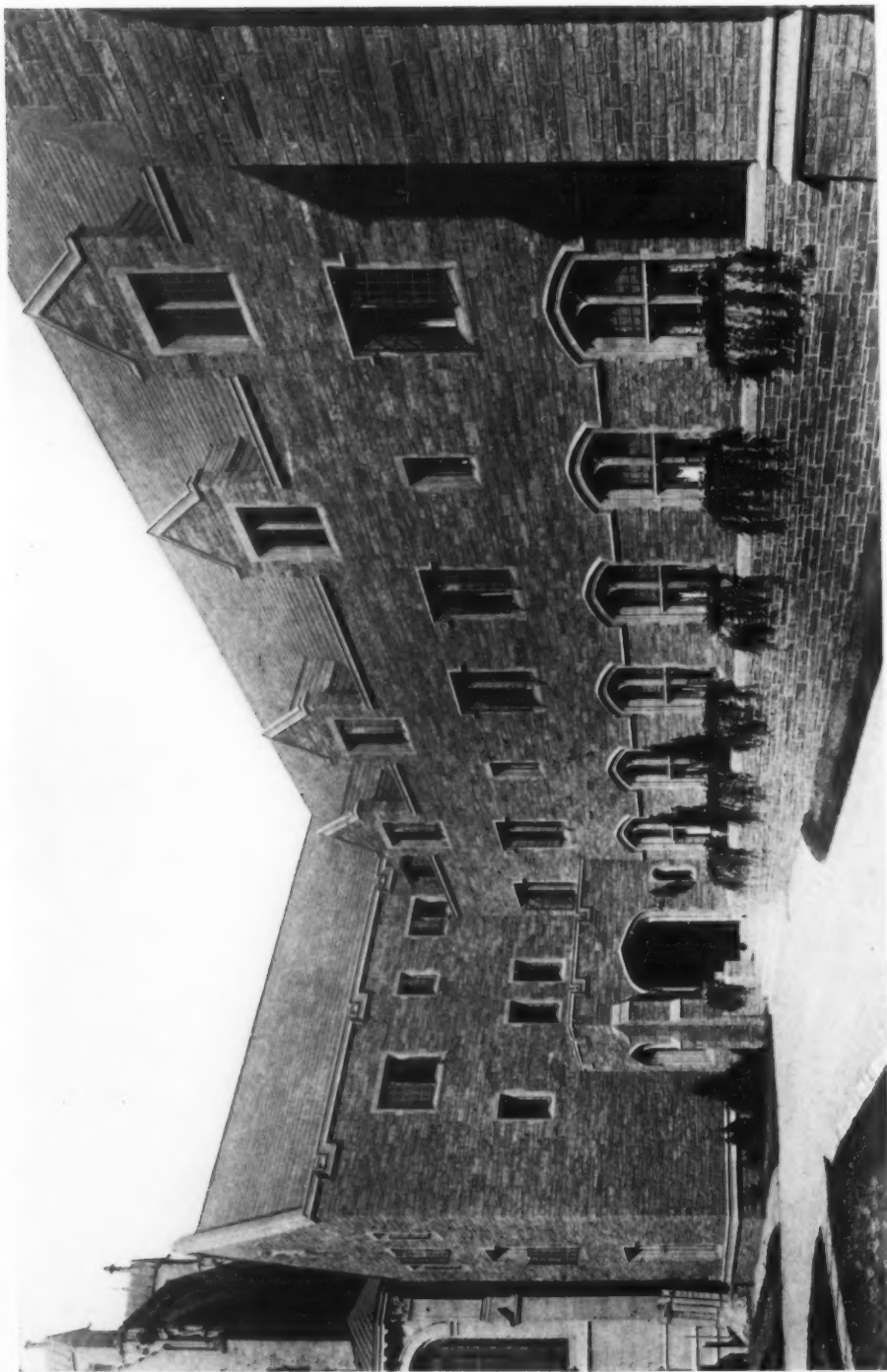
STUDY—BISHOP'S HOUSE AT THE CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK.
Cram, Goodhue & Ferguson (Boston Office), Architects.



DINING ROOM—BISHOP'S HOUSE AT THE CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK.
Cram, Goodhue & Ferguson (Boston Office), Architects.



DRAWING ROOM—BISHOP'S HOUSE AT THE CATHEDRAL
OF ST. JOHN THE DIVINE, NEW YORK. CRAM, GOOD-
HUE & FERGUSON (BOSTON OFFICE), ARCHITECTS.



CHOIR SCHOOL AT THE CATHEDRAL
OF ST. JOHN THE DIVINE, NEW
YORK. WALTER COOK AND
WINTHROP A. WELCH, ARCHITECTS.



In this article, the fourth in the series, Mr. Beach continues the discussion of architectural competitions which he took up in the July number. Constructive suggestions are made for eliminating the waste and injustice incident to the majority of competitions, both formal and informal, as at present habitually conducted.

COMPETITIONS

There is, of course, merit in the argument that, if competitions can be fairly won, by deserving contestants, they are thereby fully justified. Perhaps this might be true, if it could be proved that more than half the competitions were fairly judged. The doctrine of the survival of the fittest can well be applied to any profession. But it must be remembered that good drafting is not necessarily good architecture. Many offices, capable of excellent designing and of turning out first class working drawings, are in no wise equipped for preparing competition drawings, which are very largely the work of draftsmen who specialize in this field.

When the final word has been said, it will be that the only good excuse for continuing to hold competitions is the avoidance of "favoritism" in the selection of an architect for a public or semi-public structure. It is not apparent why this should be avoided except by committees whose status is not sufficiently high to escape the suspicion of "graft." But, sad to say, many alleged competitions have been proved to be merely a cloak for that very favoritism.

The files of architects are choked with the records of "competitions" unfairly awarded on account of the

personal predilections of one or more of the jurors. One architect, winner of many informal contests, gives it as part of his "system" never to enter such an affair unless he knows in advance that he will win, because, if he has not that certain knowledge, he can safely consider that some other candidate has.

It has been said that there is much to be gained, especially through formal competitions, by the criticisms they evoke. No doubt, there is much scholarly criticism expressed, both favorable and unfavorable, which would be helpful if it reached the contestants; but, unfortunately, no carefully prepared analytical critique is given the losers. The best they are granted is a statement of why a certain design was awarded first place; sometimes not even that is vouchsafed them. Too often it is impossible for the losers to convince themselves that they have received fair treatment, no matter how impeccable the committee

of award. It will be found that the accepted design either exceeded the cubic stipulated; or some of the drawings bore prohibited washes; others carried this or that violation. Nevertheless the award is made to the design considered best in spite of the injustice to others.

And quite naturally, a de-



signer whose previous efforts have met with such successes as to warrant a fair amount of self-confidence will, after a thorough study of the problem to the exclusion of all that he considers unfit, arrive at his final solution with much faith in its excellence. It is hardly to be expected that he can at once agree with those judges whose view point cannot be exactly the same as his own. Especially is this the case when the program is not sufficiently definite in its qualifications to prevent a broad interpretation and a wide divergency in schemes submitted.

But the criticisms. If it were only a prize at stake, it would not be so bad. But it is more than a prize for many; it is bread and butter and a few other necessities to existence. So the losers, who so greatly outnumber the winners, are apt to be sore and bitter and prejudiced and sarcastic, instead of honestly critical. They are human. Few of us are capable of exhibiting that broad-mindedness which prompted an architect, when twitted because a younger firm had beaten him, to say "And what makes it worse, they did it fairly, with a better design than mine. I regard that designer as nothing short of the spirit of Palladio, reincarnate."

The most prevalent kind of professional criticism brought forth by competitions is that from which the layman is led to believe that there are no fixed principles of architectural design, absolutely nothing pertaining to the art of architecture on which its exponents can agree. Far too seldom does he hear an architect giving unstinted praise to the work of another. Quite too apropos was the query of an architect's stenographer as to whether "rotten" was essentially an architectural term, explaining that it appeared always to be used by architects and draftsmen when referring to the work of other designers.

The seal of disapproval which the Institute ostensibly sets on competitions in general is too greatly offset by its code of approved competitions. The incon-

sistence between precept and practice is too noticeable. The effect has apparently been to limit the game to offices of large practice and to men outside the Institute. One of the latter remarked that the stand taken by the Institute had proved a fine thing for himself in keeping so many good men out of the informal affairs.

Vast good might be accomplished if those having in charge the selection of an architect could, at the beginning of their task, be prevailed upon to read the Circular of Advice; but it is to be feared that, even when copies are sent to the proper parties, they are generally consigned to the waste basket as too involved and technical for complete perusal. The result is that the recipient concludes that the Institute does approve of competitions, though he be too careless to discover how extremely circumscribed is that approval. Nor can he believe that the disapproval is founded on anything but the objection in the profession to the expenditure of time and money by such process.

Those practicing in the larger cities do not appear to appreciate the fact that the "big" offices design a very small proportion of the nation's public and quasi-public structures. Many of these are built in comparatively isolated communities in which "architecture" has been previously unknown or, at best, only a thing of pictures and travel—perhaps classed with other fine arts as an adjunct of effete "culture" that is not especially to be desired.

The erection of these buildings is entrusted to committeemen, most of whom have never previously encountered an architect. Before any one can inform them as to the best means of choosing a designer, they have set a time for applicants to come before them informally—and the mischief is done. Any attempt to render the matter formal would be futile,—perhaps under present Institute conditions, too long and tedious for most buildings of moderate cost.



For the benefit of these committees, nevertheless, it may be most emphatically stated that, with all the objections to competitions offered in behalf of the profession, there are even more to be stated on the side of the owner—that is, if the prime object of such affairs is the selection of the best architect to the end that the best possible structure within the means of the appropriation may be evolved. The following objections apply to all informal competitions and in some degree to those more formal:

1. The owner would be most benefited by choosing an architect before deciding upon anything else connected with the building project and thereby gain the benefit of professional and technical experience in all features of the problem.

2. The selection of a design should not be limited to the few that a competition will bring forth. The owner and his architect should carefully consider all prototypes accessible.

3. The designs submitted by an architect for a building should contain that architect's best ideas on the subject—should not simply be those which he thinks would catch the attention of a committee and "get him the job". Moreover, if an architect has more than one good solution of any feature, the owner may be the loser if all such ideas be not presented. Too many competitions are judged on the basis of the winner getting a valuable prize, jealously guarded by the judges, instead of solely for the good of the building itself.

4. Inasmuch as the functions of an architect are many and varied, he can better be judged by his completed work than by preliminary sketches which represent merely one of his minor duties.

5. In deciding upon an architect by means of a competition, the judges find it difficult to dissociate the excellence of the design and that of the drawings, or to determine to what extent the architect who owns the drawings is responsible for their merit. The

preparation of these drawings is so easily assigned to specialists that it is often absurd to judge architects thereby.

6. It is impossible for any committee to weigh the relative merits of prejudiced contestants by hearing them present their own claims for consideration.

7. It is equally impossible for a committee to properly weigh the relative merits of preliminary sketches, rapidly reviewed, at the few sessions ordinarily allowed to the task.

8. It is well-nigh impossible for a candidate for architectural service, appearing in competition, to withstand the temptation to promise more than can be performed in the way of securing a desirable structure at a given price. Inasmuch as all owners want the most that can be had for their appropriation, that candidate who will lie the most convincingly is too often the successful man. His inability to make good manifests itself too late.

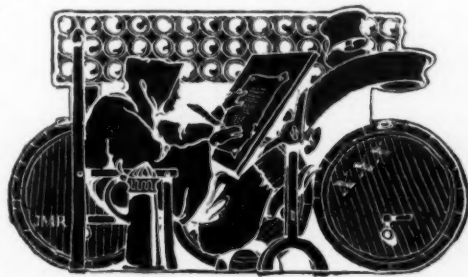
9. The date set by a committee for holding a competition may be one unavailable to the best possible candidate, whose employment is thereby eliminated.

10. Of the several better class candidates, it may be that not one cares to devote the time and expense necessary to the competition; hence the selection is limited to the less capable, but really needy.

11. Different architects place different values on their services. The best is likely to be the highest priced. This further confuses the committee, which is too likely to give undue consideration to the saving found possible in the employment of inferior talent.

12. The planning of a building is a process of evolution. It is practically impossible for an advance program to be

an absolute guide to the best eventual scheme. Nothing but the full working out of the problem will produce this. The data compiled by an architect for such a purpose may be quite different from that which would



suggest itself to an inexperienced committee. Even technical judges have made awards to architects whose final drawings bore small resemblance to those accepted, perhaps had more features of some of the other entries.

Inasmuch as the formal competitions are practically limited to efficient practitioners who are prohibited from "blowing their own horns" to the judges, it can be seen that many features inimical to the best interests of the owner can really be obviated and a competition still be had. Some objections cannot be thus set aside.

From the architects' side there are two other major and unavoidable evils attendant upon any competitions, in addition to that of the continual state of incipient warfare thereby engendered, and which the good-fellowship of conventions and other gatherings cannot mitigate. One is the enormous waste of time and money expended in these abortive endeavors. Certain offices can selfishly assert that they have made, rather than lost, money in this sort of business; but some must lose. It has frequently been shown that, in important formal affairs, the expenditures by all entrants far exceeded all fees paid by the client. Obviously the profession at large foots the bill, pays the deficit. The only advocates of competitions are those who profit by them. Thus to make them desirable all around, they should be limited to those who average a profit by them; those who do not, to be willing to allow the best commissions to be diverted that way—a condition scarcely conceivable.

As competitions are to-day conducted (in every kind and form), the man of business cannot be expected to believe a whole profession to be so foolish as is actually the case. The fact that some profit by the game conceals the other truth that more are impoverished by it. These may be considered fanatics, or they may be found to be plain gamblers or, perchance, artists who in the sheer



joy of bringing forth a beautiful set of drawings, are satisfying an aspiration, selfish or altruistic, which needs no further recompense.

The general public knows nothing of this and stands aghast at the enormous sums paid to the winners of prominent competitions, utterly oblivious of the fact that these commissions have still to be earned. The sensational press calls especial attention to this phase of apparent extravagance with public funds and charges the American Institute of Architects with being a dangerous "trust" and extorting fabulous fees. Nothing is ever said of the losses of the losers or the probability of what the net fee might be.

This was notably the case in the recent New York Court House competition in which not one of the competitors made any apparent attempt to confine his expense to the stipend by which he was remunerated. It has even been declared by those capable of forming a proper estimate that Mr. Guy Lowell, whose design was awarded first place, will find difficulty in deriving any profit whatever from his fees, on account of the unusual nature of the drafting necessitated by his design.

The other evil mentioned is, perhaps more of a conjecture than a certainty. It lies in the possibility that too often architects spend time in competitive work that rightfully belongs to existing clients. In general an architect must perforce take all the work he can get and apportion his time and effort to the best advantage—some distributed in the manner described by Mr. Prior. But when an architect who is not habitually in the business of competitions undertakes to enter one of any extent, he is liable to upset the entire morale of his office organization and leave neglected some duties to which he is ethically obligated. Again the public loses.

In the aggregate it is, of course, difficult to say whether the public or the

profession is the greater loser by this wasteful method of assigning work. Some claim that, if all competitions were done away with, architects could profitably return to a five per cent basis. While this is doubtful, it is unquestionably true that there would be immense saving—enough to warrant a rather extensive sliding scale having a minimum of five per cent (possibly four) for certain classes of work.

But, it is argued, no other than the competitive method can be evolved which would be considered proper for public buildings. This is puerile. Such work is daily being directly assigned, for the very reason that this is the only absolutely sure way of guaranteeing best results. By a simple process of elimination the candidates for any given work can be reduced to those who are really fit and then the favored individual determined by vote or by lot. This would be fairer to both sides than a majority of the so-called "competitions" of the present day.

Or, in larger work, the structure can best be erected by an architectural commission which will nominate one of their number (or an outsider) to take direct charge of the work and devote his entire time to maintaining an independent office for the purpose. The commission would devote as many hours per day or per week as their duties would require. This should serve to knit architects together, as was the case at the Columbian Exposition, instead of driving them apart, as is too much the effect of competitions.

Finally, as to the claim that the best excuse for competitions is that they give the young practitioner a chance to show his ability, which opportunity he can gain in no other way. As we look about us, we cannot help but realize that the young practitioner has had altogether too much opportunity to show what he can (or cannot) do—and he will continue to have, so long as the public continues to be attracted by a cut

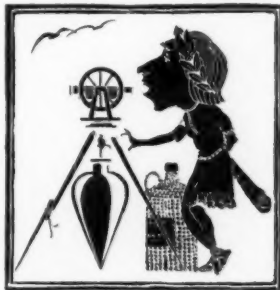
commission or by certain importunate methods of business getting. But we will take up the problem of the young architect in another chapter.

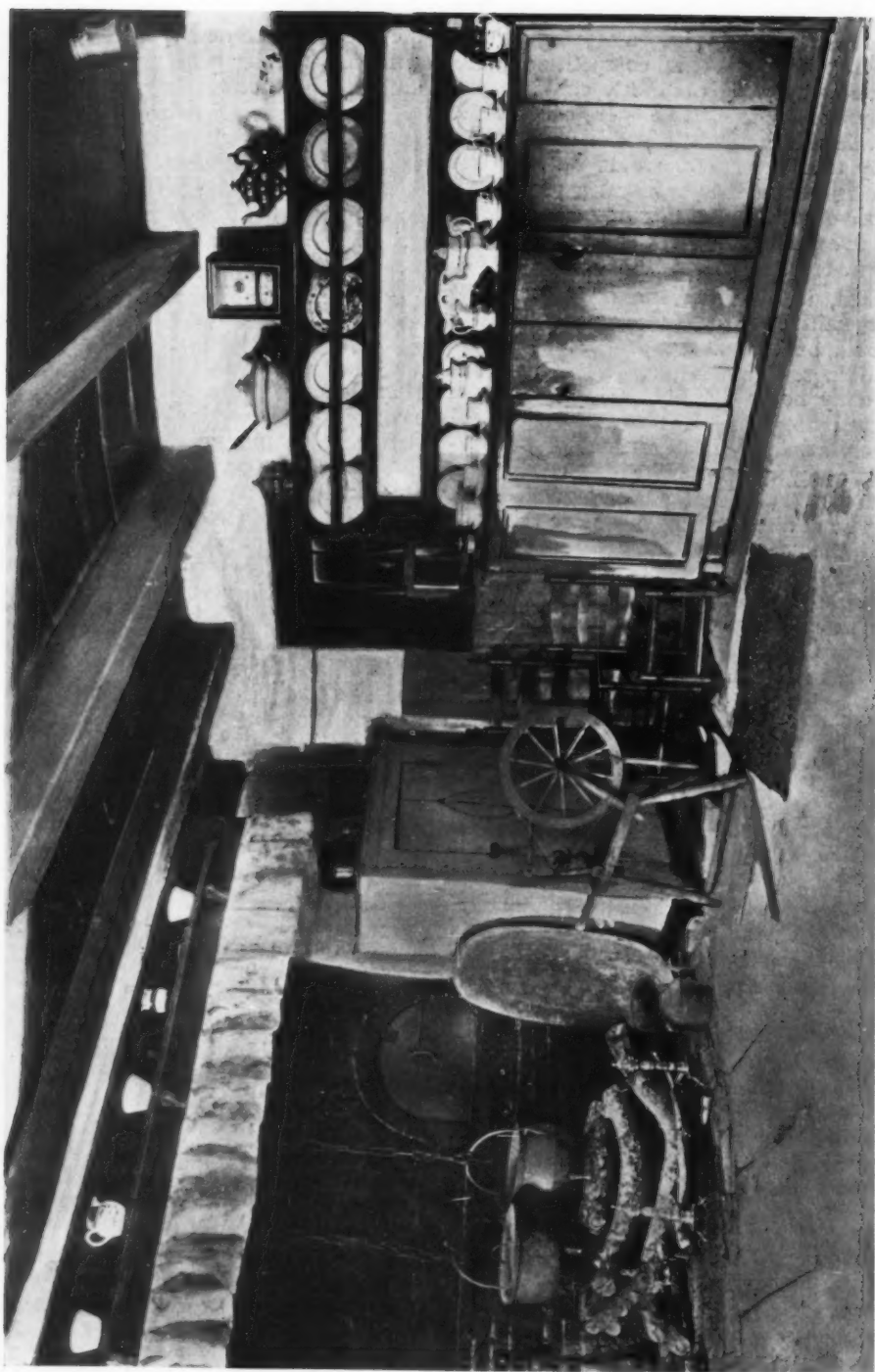
That there is grave doubt that the Institute's attempted control of competitions has accomplished anything except with the larger affairs is evidenced by a recent report of a Competitions Subcommittee. This states that, in the entire field of the Chapter of this Subcommittee, there has not been, since the Institute sought to control competitions, a single competition so conducted that members of the Institute could properly participate. There has, however, been no apparent reduction in the number of informal competitions in that territory, but rather an increase, in spite of the Subcommittee's "campaign of education."

Thus is it more or less evident that the small percentage of the profession which is especially equipped for competition business and which wins individually more than it loses, favors the continuance of a policy which will license such contests; the other and larger portion of those practicing would like to see all competitions done away with and the acquisition of new work put on a sounder and more businesslike basis, but is at loss as to how this may be done.

One of the simplest schemes for avoiding a competition on any given project is that of persuading the owner or committee to adopt some method (not difficult) of narrowing the number of candidates down to two, three or four, according to the size of the building, and then having these individuals or firms act as associate architects on the work.

This has frequently been successfully accomplished. It will be more easily effected in the future if members of the profession become better acquainted through their societies and social affairs, instead of allowing themselves to be continually forced further apart by competitive petty warfare.





Photograph by Charles Curtis.

✓ KITCHEN OF NICHOLAS HARING HOME-
STEAD IN ITS ORIGINAL STATE.



LIVING ROOM IN THE ACKERMAN (BRINCKERHOFF) HOUSE.

✓ SOME EARLY DUTCH HOUSES IN NEW JERSEY

An Architectural Study of Origin, Evolution and Detail. Text and Measured Drawings by John T. Boyd Jr.

Photographs by Charles Cafferty

ARTICLE II.

WHAT may be said for the interiors of the old Dutch houses of New Jersey? Are they as individual and as characteristic inside as they are outside? Often as this question must have been asked, no great amount of data has been furnished so far; and it is just this lack of information that this study is designed to meet.

Let us first take up the plan. As mentioned in the first article, the very earliest structures were humble stone cottages of two or three rooms, as cozy and home-like as one could desire, and probably quite comfortable in comparison with the average dwelling of the American pioneer. With low ceilings of rough hewn oak beams, walls bare or covered with clay or wood, small windows with

deep reveals, and the low wide fireplace—all had a rough charm that we associate with the ancient cottages of Europe. The original Demarest house still guards something of this early quality and we meet it often in the older wings of other houses—though here, of course, the walls have been carefully furred and plastered. In these early buildings the stalwart Dutch farmers simply embodied their ancient European traditions of hearth and home. They maintained this tradition in full force until well into the nineteenth century; early and late, large or small, the houses have exactly the same character of broad low rooms with undecorated walls, of windows with deep reveals and great fireplaces and chimney breasts. With the Revolution



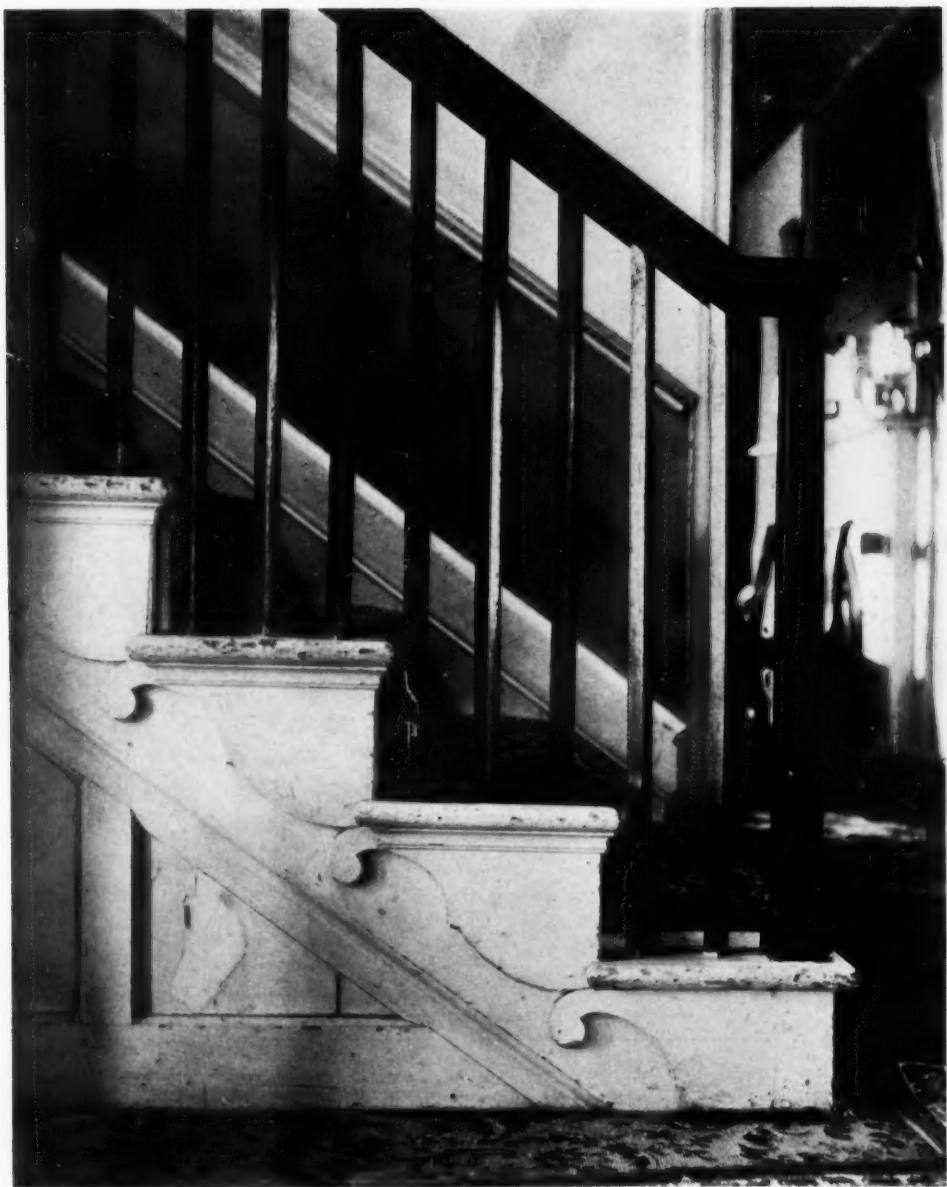
INTERIOR STAIR HALL IN THE ACKERMAN (BRINCKERHOFF) HOUSE.
WAINSCOT IS NOT ORIGINAL.

came contact with neighboring colonies and borrowing of Georgian details, but the new Georgian draperies never concealed the Dutch body which they clothed, paradoxical as it sounds.

As the eighteenth century progressed, the houses changed little. Simple planed trims were introduced, the walls were more carefully finished, but there were no architectural "features" of any kind. The mantel was probably a rough oak plank shelf. These trims were sometimes cut with a good simple moulding, and we notice the use of beads to form corners, which continued throughout the style. This plain woodwork is extremely satisfying and shows what can be done without mouldings and ornament of any kind. Unfortunately the oak beam ceilings have nearly all been plastered over since. By the middle of the century, when the larger houses were added to the first "wing," the window openings were sometimes cut down inside, either

to the floor to form a panelback, or part way to form a cozy seat. The ceilings were still low, eight feet or less.

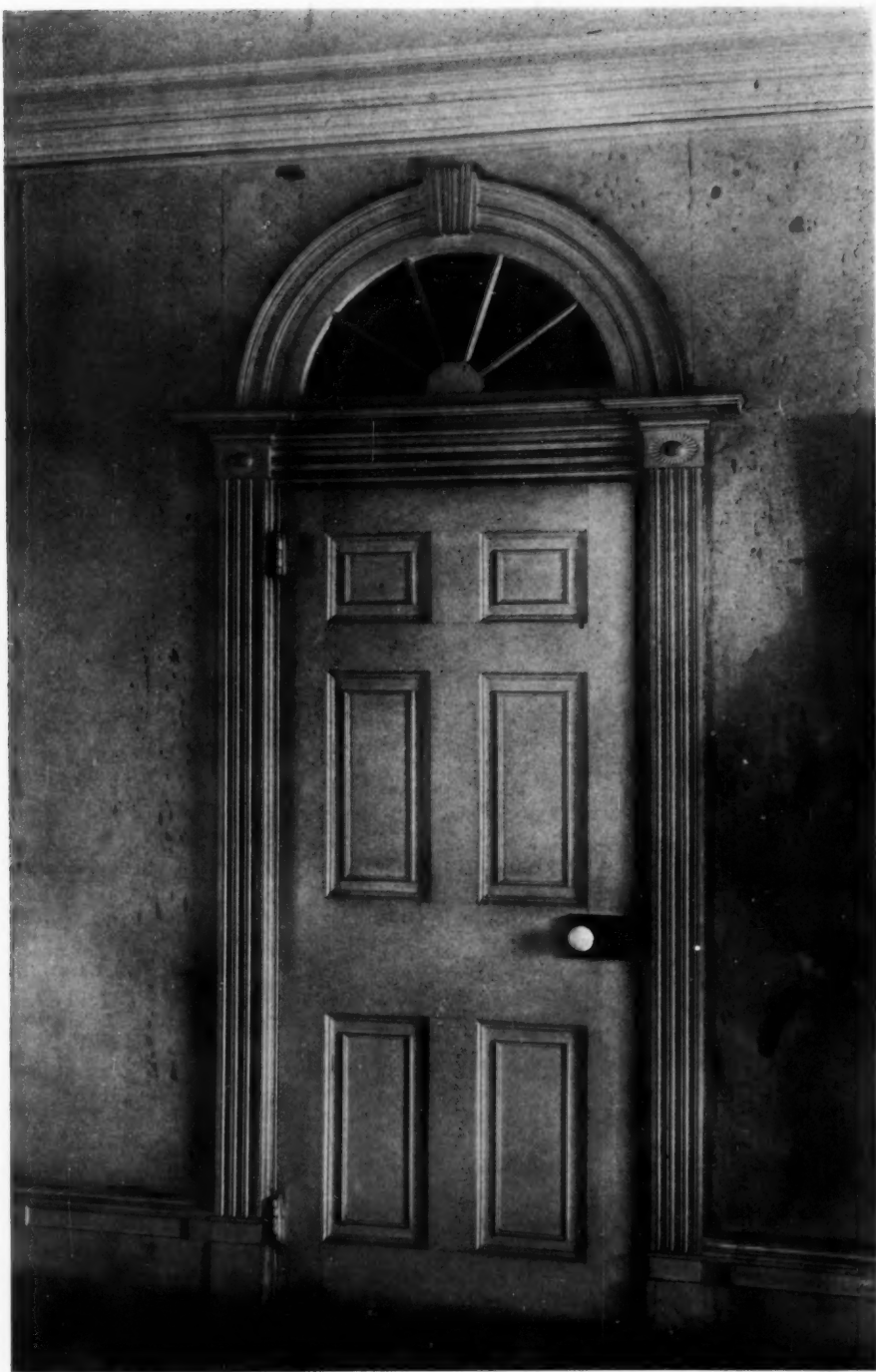
The plan of this newer portion has been explained—almost always a wide central hall running through to the rear, with a "Dutch" door at each end, a square room at either side on the front and an oblong bedroom either side at the rear. The arrangement is seen in the plan of the Hopper house, on page 48, except that this house has the convenience of the transverse central passage-way, which is not usually found in other houses. In the smaller homes one square room was a dining room and the oblong room behind it was the kitchen. This arrangement persisted throughout the style. The old wing was used for living quarters of a married son or for slaves. The stairway was never the elaborate feature it often became in American-Georgian houses; for, as we have seen, it led only to an open loft in the



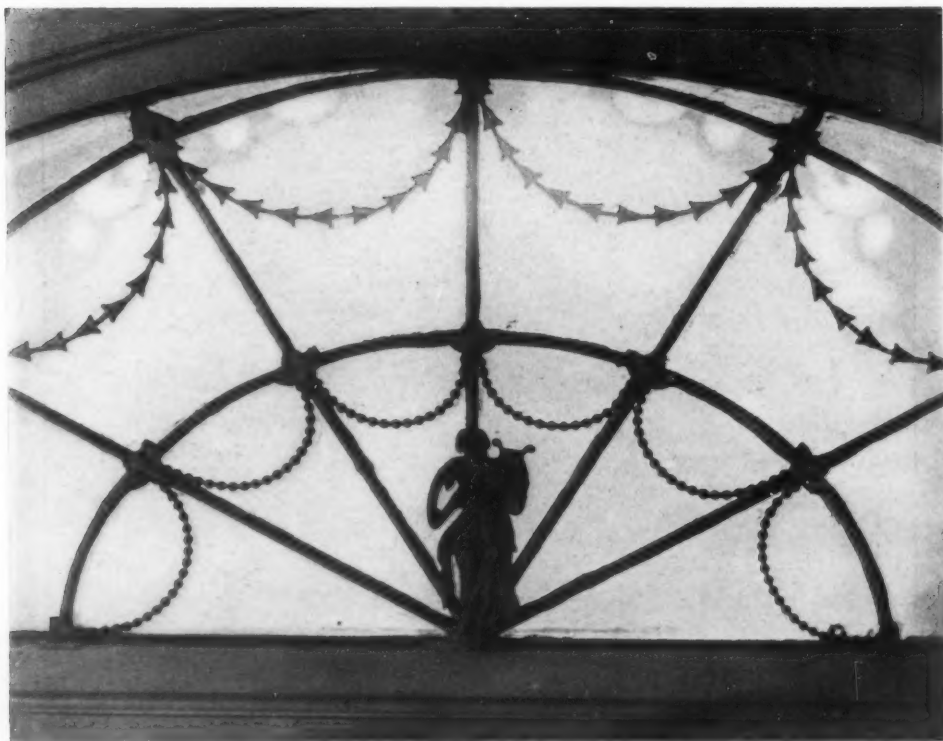
STAIR DETAIL—BOARD-ZABRISKIE HOUSE.



ENTRANCE HALL IN ZABRISKIE
(BARON VON STEUBEN) HOUSE.



INTERIOR DOOR IN THE HOPPER HOUSE.



DETAIL OF FANLIGHT OVER THE FRONT DOOR OF THE HOPPER HOUSE.

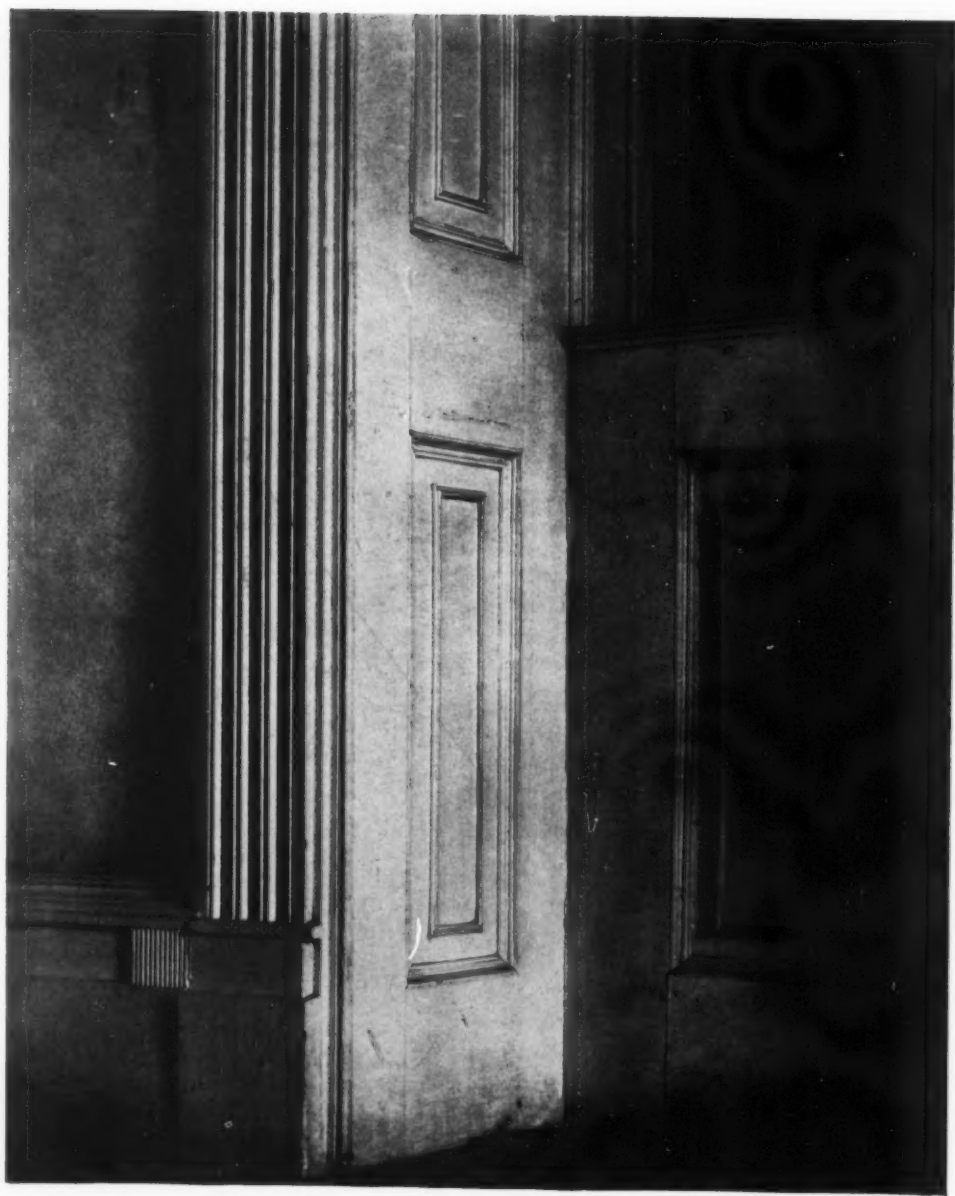
gambrel roof above, and was merely a service stairway, some three feet wide. The handrail was mahogany set on thin plain uprights, with simple square posts, sometimes tapering at the top—a delicate and dignified treatment well shown in the stair detail of the Board-Zabriskie house on page 151. This rather narrow stairway against one wall of the wide entrance hall leaves open a large space from one Dutch door to the other, and adds to the effect of generous proportions as one enters the house. The stairway of the Hopper House, 1818, and that of the Brinckerhoff House on page 150, somewhat earlier, are typical examples of the Dutch hall. The front door had usually an oblong fanlight above the top, which lined up with the tops of the windows on either side of the door at the front. Only very late, in a few cases, does one find the Georgian entrance with elliptical fan and sidelights of leaded glass, as in the Hop-

per House. The interiors of the larger of these earlier houses were probably furnished from the craftsmen's shops of Manhattan or direct from Holland, and must have presented a quaint Dutch appearance.

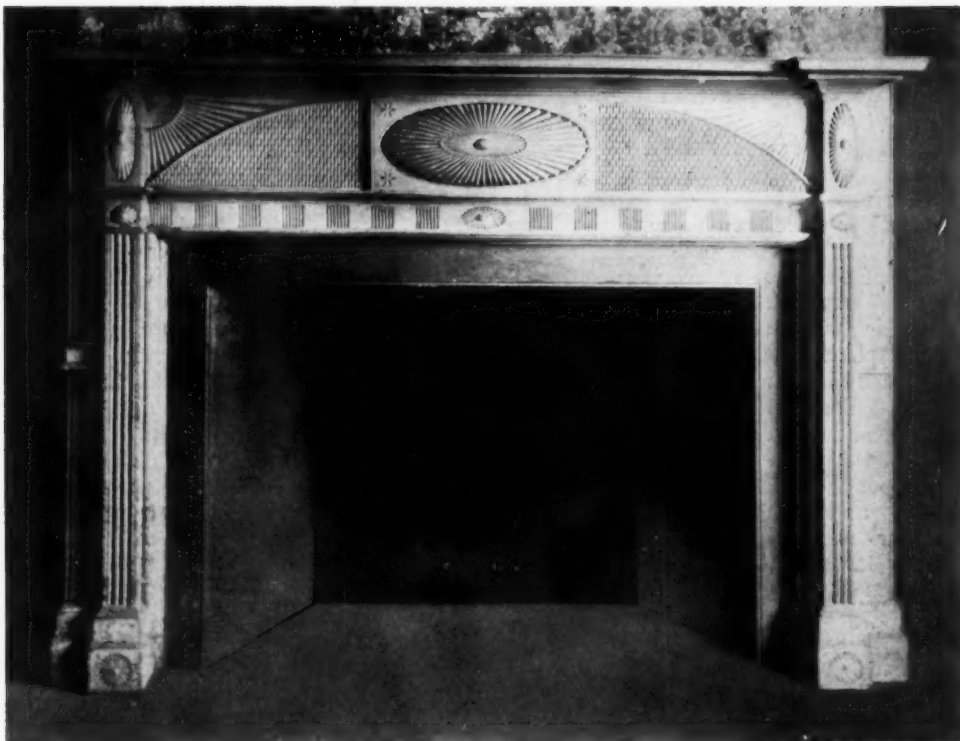
The kitchens would interest the housewife, and some of them come down to us practically unchanged. There is the kitchen with paved floor of the Board-Zabriskie house and the kitchen of the Baron von Steuben house. Best of all is the one in the Nicholas Haring homestead on the main road to Tappan, near the New York State line, shown on page 148. This fine old kitchen with the typical hewed timbers, "Dutch" oven and cupboard has not been changed in over a hundred years. There is the inevitable tradition that during the Revolution British soldiers pried open with their bayonets the cupboard at the right of the fireplace in search of food. The Harings were prosperous farmers, noted for the



FRONT DOOR--INTERIOR OF THE HOPPER HOUSE.



DETAIL OF PANELBACK IN LIV-
ING ROOM OF HOPPER HOUSE.



MANTEL IN A DESERTED HOUSE ON PARAMUS ROAD, DATE UNCERTAIN.

fine quality of their butter, and their descendants still cure hams in the ancient way by smoking them over hickory wood in the old fireplace. All the details of this great open fireplace are typical—with its cranes and pots, and the large stone Dutch oven with arched opening three feet or so above the floor, a restoration of which is shown on the plan of the Hopper house. In all but few instances these Dutch ovens have been removed, but the place where the stoves were fitted in may usually be seen.

With the latter half of the eighteenth century came contact with surrounding English colonists, and the Revolution found staunch supporters among the Bergen County Dutch. By this time the English speech was pretty well understood in the region. Furthermore, the hard work in the fruitful soil and the thrift of several generations had brought prosperity to the countryside, and the people were everywhere building the larger additions to the earlier homesteads.

They proceeded to draw freely from Georgian precedents for interior details and furniture. Just when this occurred is not clear; nor is it quite clear just what part contact with English neighbors, and what part the increase in wealth and ideas of comfort played in this borrowing. There is only slight evidence in the matter: a tradition has been handed down in the Meyer family on Polifly Road that when their house was finished in 1783 the interior work in it was far ahead of anything else in the district and people came from miles around to admire it. Often such stories are worthless, but the work itself seems to bear out this one. The mouldings are heavier and stockier than much of the work of a few years later and not so perfectly profiled. This house contains a mantel that seems to be the prototype of the beautifully fantastic mantels with enframements of spindles so characteristic of the Dutch-American work. Altogether, the woodwork of this

house has an archaic or transitional quality which rapidly grows less in the houses built only a few years later. It looks as if capable men learning new things had done it, and makes plausible the tradition in the family.

The houses following this date have beautifully profiled mouldings, more delicate in scale than those in the Meyer house, but the proportions keep something of the same naive charm. A very good example of this is the mantelpiece and overmantel in the Terhune house, shown in plate 34 (inserted opposite page 176), and the similar mantel in the Baron von Steuben house; and let me say that they are much better even in execution than on paper, as is often the case with craftsmen's art.

More architectural features soon came in. In the dining rooms very perfect little china closets with glass doors were built next the dining-room fireplace or across one corner of the room as in the house at Dumont and the room in the Baron von Steuben house, just mentioned. Often bedroom closets were built with nicely panelled doors and panels above to the ceiling. The Baron von Steuben house has also a low-panelled wainscot in the hall, shown on page 152. However, this treatment of panels, etc., was never carried far. Invariably the taste was for a plain wall surface crowned in several places with a slight wood cornice, as in the Ackerman house on Polifly Road and

the Peter Wilson house in Hackensack; All "architecture" was concentrated on mantels and door and window openings.

Towards the end of the eighteenth century and through the first quarter of the nineteenth the local craftsmen had become adept in Georgian forms and the most perfect interiors were built at this time. It is evident, also, that many of the delicate mantels and other features found in the earlier houses were added

during this post-Revolutionary period. Those familiar with details of the various types of American Georgian work in New England, New York and Pennsylvania will recognize familiar elements in this Dutch work in New Jersey, but they will realize nevertheless, that the Dutch builders carefully selected these elements according to their own taste and thus established what may well be considered a distinct type.

This post-Revolutionary

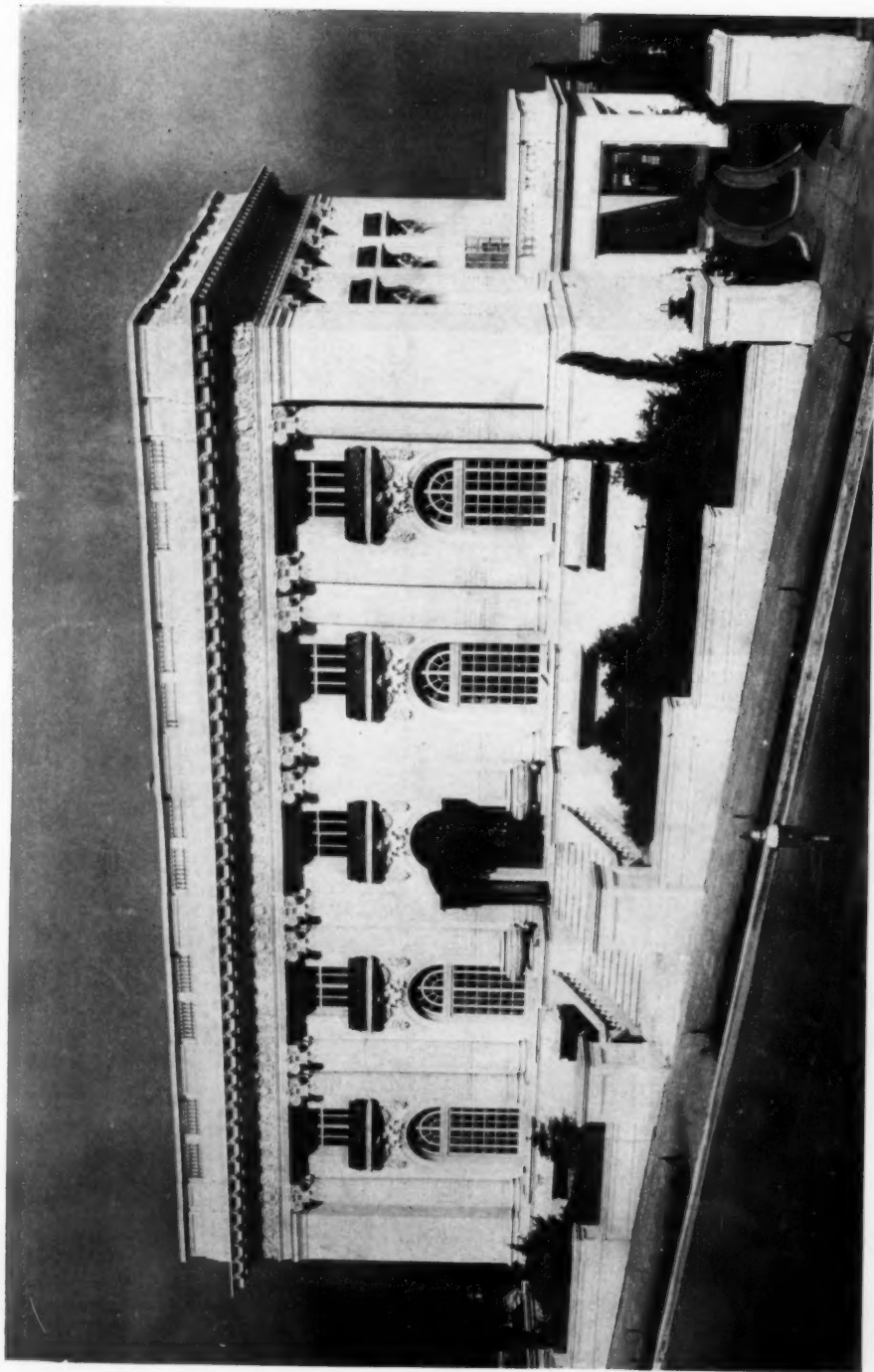
culmination, where outside influences of American Georgian work appeared in these Dutch interiors of New Jersey, to enliven and enrich their sturdy personality, forms one of the most fascinating aspects of the whole style, and holds a practical value for the architect of today who seeks to embody in his own work some of the traditional ideals of American architecture. Accordingly, a detailed description of this phase of the style is reserved for another article, which will appear in the September number of the Architectural Record.



PORTFOLIO OF
CURRENT ARCHITECTURE



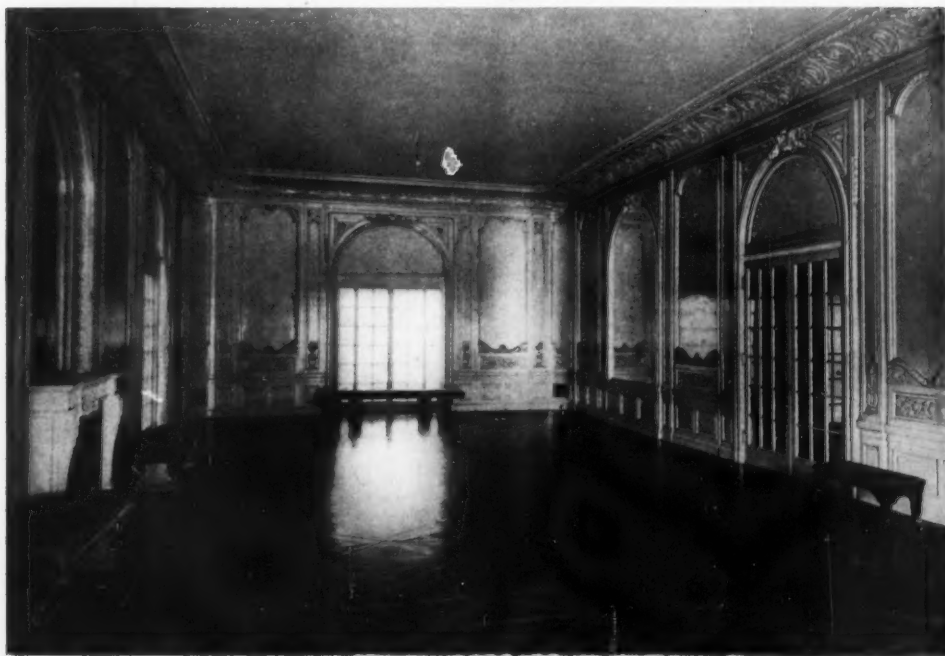
✓ ENTRANCE—RESIDENCE OF A. B. SPRECKELS, SAN FRANCISCO.
KENNETH MACDONALD, JR., ARCHITECT.



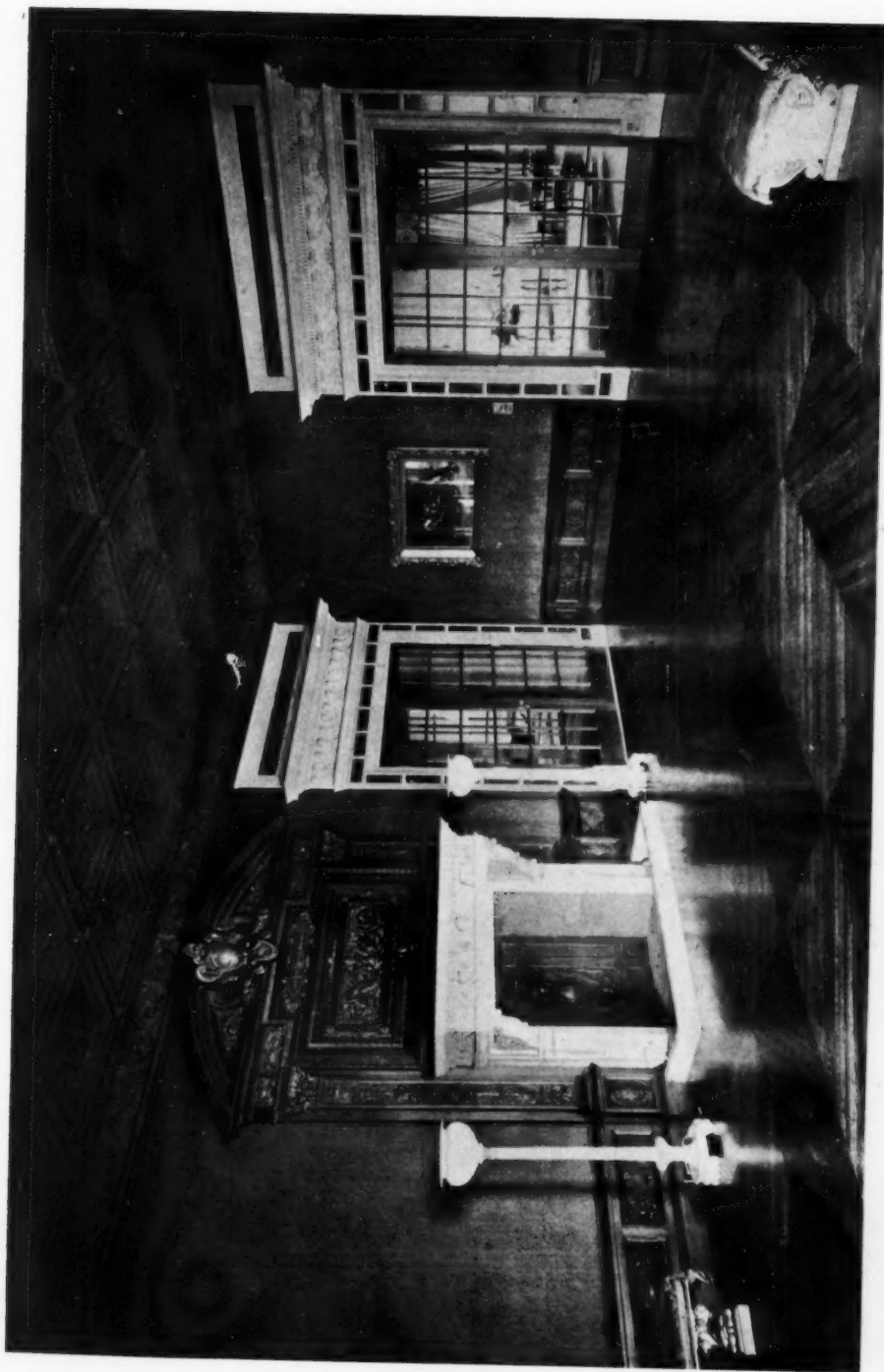
RESIDENCE OF A. B. SPRECKELS, SAN FRANCISCO.
KENNETH MAC DONALD, JR., ARCHITECT.



DINING-ROOM—RESIDENCE OF A. B. SPRECKELS, SAN FRANCISCO.
Kenneth Mac Donald, Jr., Architect.



SALON—RESIDENCE OF A. B. SPRECKELS, SAN FRANCISCO.
Kenneth Mac Donald, Jr., Architect.



LIVING ROOM—RESIDENCE OF A. B. SPRECKELS, SAN FRANCISCO, KENNETH MAC DONALD, JR., ARCHITECT.



COLUMBUS PARK, YONKERS, N. Y. HAROLD
A. CAPARN, LANDSCAPE ARCHITECT.



✓ GENERAL PLAN OF COLUMBUS PARK, YONKERS, N. Y.
Harold A. Caparn, Landscape Architect.



✓ REST HOUSE IN COLUMBUS PARK, YONKERS, N. Y.
Harold A. Caparn, Landscape Architect.



MAIN ENTRANCE TO THE SCHULZE BUILDING, CHICAGO,
ILL. JOHN AHLSCHLAGER, SON & CO., ARCHITECTS.



THE SCHULZE BUILDING, CHICAGO, ILL. JOHN
AHLSCILACER, SON & CO., ARCHITECTS.



ARCHITECTS' DRAWINGS OF THE EXTERIOR AND OF THE BANKING FLOOR OF THE CONTINENTAL COMMERCIAL BANK, CHICAGO, ILL. D. H. BURNHAM & CO., ARCHITECTS.



THE CONTINENTAL COMMERCIAL BANK, CHICAGO,
ILL. D. H. BURNHAM & CO., ARCHITECTS.



SKETCH FOR BRIDGE PYLONS,
"CITY ENTRANCE," ALBANY, N. Y.
ARNOLD W. BRUNNER, ARCHITECT.

CITY PLANNING STUDIES FOR ALBANY

Arnold W. Brunner, Architect; Charles D. Lay, Landscape Architect

By RAWSON W. HADDON

THE complicated task of evolving what one might call a "city beautiful"—if it were not that he prefers to have his work identified with the more straight-forward term of "town planning"—that shall be practical, as well as architecturally "good," out of a city that has grown up in the haphazard way typical of most American cities has been undertaken by Mr. Arnold W. Brunner with some exceptionally fortunate results for the city of Albany, New York.

In April, 1912, Mr. Brunner, whose name it will be remembered has already been connected with many important city planning movements, was requested to prepare sketches for the improvement of Albany generally, and especially to suggest a solution for carrying out certain improvements that were at that time being agitated. The problem undertaken was by no means an easy one. It called for a thorough knowledge of what was to be expected of the future development, as well as of the conditions which have led to the past development of Albany. It called no less for the remodeling of certain parts of a large existing city, without unnecessary expense or annoyance to its citizens, than for the pre-arrangement of much of the surrounding territory—now suburban—into which the city will grow in the near future.

The growth of Albany during late years has been exceedingly rapid. But it has often been more hasty than fortunate, and even much of the best effort by public-spirited citizens to make it a more satisfactory or beautiful city has produced most unfortunate results. To remedy mistakes that have already been made, and to guard against future errors of the same kind, the city has turned to an architect for advice and assistance in re-arranging the present city and in anticipating and guiding into proper channels its future growth.

The improvement that is perhaps the most important of all, the creation of a new plaza opposite the State Capitol,

at the end of State Street, is already well under way. State Street, one of the most important and impressive streets in the State of New York, leads from the Capitol down to the Hudson River; and is 100 feet wide at its narrowest point. To-day, however, the view from the Capitol, looking in the direction of the river is extremely unsatisfactory for the street literally "goes to pieces" at its lower end in a tangle of mean streets and wretched buildings. The simple, direct way in which this condition is to be remedied is typical of the manner in which all of Albany's most urgent problems have been solved by Mr. Brunner.

To make a termination worthy of so important a thoroughfare, several blocks of buildings are now being cleared; and the large space shown on the plan here reproduced is to be created, while the street itself will remain practically unchanged. The only alteration will be in the curb line, and the lines of trees shown are to be planted. After trying other, more ambitious, schemes, including a number for parking in the middle and at the sides of the street it was finally decided that the purpose of the improvements was after all, primarily "to make Albany more Albanian" if possible; and that it would be better, therefore, to preserve the present character of the street and simply improve it. In the numerous discussions that were held about the treatment of the lower end of the street there was at first a strong desire to secure a view of the Hudson River; but it was discovered upon investigation that the view would not be one of the river at all, if the street were "opened up" to the water's edge, but of a large railroad yard with passenger and freight yards, instead. Because of this it was finally decided to create the plaza and to build around it a group of buildings that would effectively screen these activities from sight. The buildings of the eastern side of this new plaza were designed along lines suggested by Mr. Brunner to harmonize to some extent



"CITY ENTRANCE," ALBANY, N. Y.

Arnold W. Brunner, Architect, and Charles Downing Lay, Landscape Architect.

with surrounding buildings and to accommodate themselves to the form of the plaza. Their final design and construction is in charge of Mr. Marcus T. Reynolds, architect for the railroad which will erect the buildings. A picturesque tower—also most interesting when seen from the riverside—which is placed on the axis of State Street, is the most important feature of the design, and it will form a termination to the street itself and close the vista at its eastern end in character with the beautiful prospect at the west.

Of equal importance will be the "city entrance." Mr. Brunner says: "While the railroad station has generally taken the place of the city gate, and is usually the only approach to the modern city, Albany possesses not only a splendid water front but a real city entrance. The bridge from Rensselaer is the natural approach from the Albany Post Road. This is said to be the most heavily traveled road in the State, perhaps in the Union. Accordingly, the entrance to Albany by automobile or carriage should

be worthy of the State highway and worthy of the city that it approaches."

Immediately in front of the bridge which constitutes the "city entrance" of today a most deplorable state of affairs prevails. There are a dangerous grade crossing, bad roads, and a complication of tracks, freight yards and unsightly warehouses. In fact there is, as some one has said, "nothing but ugly ugliness everywhere." Mr. Brunner proposes, besides the possibility of a handsome and dignified bridge termination with stone pylons surmounted by groups of sculpture, a wide roadway dividing into two parts after it leaves the bridge. The road to the north skirts a masonry wall which will be built for the purpose of screening and supporting the railroad tracks, and passes by the new Riverside Park until it reaches Broadway in a safer, and certainly more dignified way. The portion of the wall immediately in front of the bridge is to be raised above the wall on either side to a height sufficient to emphasize the axis of the bridge, with some architectural treatment that



STUDY FOR PLAZA AT FOOT OF STATE STREET,
ALBANY, N.Y., AS SUGGESTED BY ARNOLD W.
BRUNNER, ARCHITECT, AND CHARLES DOWNING
LAY, LANDSCAPE ARCHITECT: DESIGN OF TOWER
AND BUILDINGS BY MARCUS T. REYNOLDS.

will serve as a setting for a large group of monumental sculpture. Riverside Park is slightly raised above the water line on a series of terraces, and it will be provided with large playgrounds, a pavilion and a wading pool.

The entire question of parks, both here and in the entire city, has been given careful consideration. There are to be formal parks and sunken gardens where there seems to be a need for them, but esthetic feeling has not been allowed to interfere with their practicability when practical, useful parks and playgrounds are needed.

Owing to its extremely uneven surface, the city of Albany calls for a distinctly informal, picturesque treatment. Mr. Brunner says: "It would seem a calamity to attempt to formalize the city of Albany or to try to change its plan to make it resemble those stately cities where the architecture is formal and where the streets all cross each other at right angles and where steep hills do not exist," and steep hills and deep valleys certainly do exist in Albany.

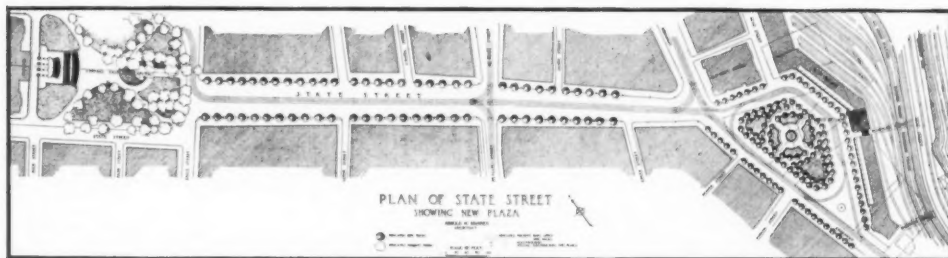
The result of two years' study of the situation by Mr. Brunner, with the assistance of Charles Downing Lay, landscape architect, and in consultation with the Corporation Council, the Commissioner of Public Works and the City Engineer, was formally submitted in a report to the Mayor of Albany on June 12 of this year; and is arranged for dis-

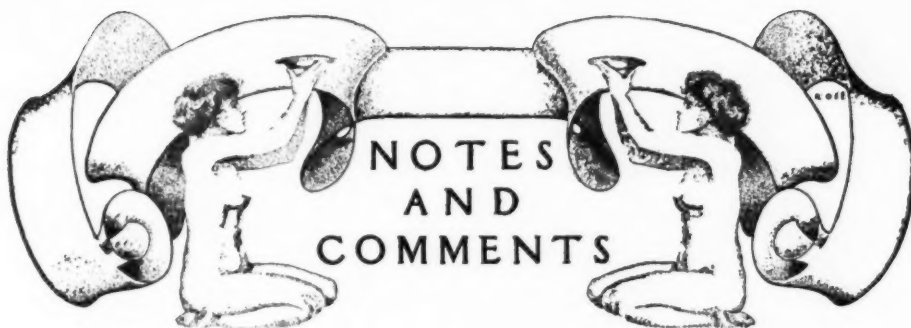
tribution to the public in a carefully compiled booklet entitled "Studies for Albany."

Other improvements, besides those already mentioned here, include the creation of a number of new and the improvement of existing parks, the extension and improvement of the river front and the enlargement of the Albany Market Place; replanning the surroundings of the railroad station and the creation in part of it of a formal park, as well as the re-planning of the approaches to the Soldiers' and Sailors' Monument; numerous changes of curb lines, etc., the enlarging of present and the creation of new streets. Sheridan, Riverside and Swinburn Parks are to be improved in a way that will give them a place among the most important and up-to-date parks in America.

Much of the work in Albany is either under construction or entirely completed. The improvement of Clinton Square is finished and so is the new State Street Pier. The improvement of the waterfront has commenced and work on several parks is progressing rapidly.

Accordingly, Albany is to be congratulated upon the acquisition of a systematic plan upon which work may be carried on either in a large, rapid way or more economically, a little each year—a plan that will make the city a better working machine and incidentally a more beautiful place of residence.





**R. A. Cram,
Professor of
Architecture
at Boston
"Tech."**

In announcing the retirement of James Knox Taylor from the Department of Architecture of the Boston Institute of Technology, President Maclaurin also announces that the chair will be filled by Ralph Adams Cram. Prof. William H. Lawrence, a graduate of the Institute, who has for many years been professor of architectural engineering in the department, will take the position of chairman of the Department of Architecture, and will be responsible for the administrative routine. Mr. Cram will continue the active practice of his profession.

Perhaps there are few architects at the present time who are as familiar with and as well prepared to take up the problems of architectural education as is Mr. Cram. Six years as chairman of the committee on education of the American Institute of Architects has kept him in close touch with the trend of teaching conditions in this country. He has also been in many important places in public work; for example, the chairmanship of the Planning Board, of Boston. He is president of the Boston Society of Architects, fellow of the American Institute of Architects, associate of the National Academy of Design, and a member of the American Federation of Arts. Mr. Cram is a member of a number of foreign societies, among which may be mentioned the Royal Geographical Society, the North British Academy of Art, and the Architectural Association. He is one of the few American honorary corresponding members of the Royal Institute of British Architects.

The history of Mr. Cram's firm, and of his own work, is well known to readers of the Record. Mr. Cram was born, at Hampton Falls, in 1863. He received an honorary Lit. D. from Princeton in 1910.

He has published many valuable books, among which are "Black Spirits and White," "Church Building" (1901), "The Ruined Abbeys of Great Britain" (1906), "Impressions of Japanese Architecture and the Allied Arts" (1906), "The Gothic Quest" (1907), "Excalibur," and, latest from the press, "The Ministry of Art," an extremely important book. Mr. Cram, of course, has in addition been a frequent contributor to magazines and professional publications, and has lectured extensively on architectural subjects.

In entering his profession twenty-five years ago, Mr. Cram was associated with Mr. Wentworth, and five years later Mr. Goodhue became a member of the firm. When Mr. Wentworth died Mr. Ferguson took his place. Last year Mr. Goodhue withdrew and the firm now stands as Cram & Ferguson.

Among the more important ecclesiastical works of Mr. Cram and his associates are many notable edifices. For two years he personally has been the consulting architect of St. John the Divine. Buildings especially well known are: The nave of the Cathedral, the Synod House, Bishop's House, and Deanery; St. Thomas's, the Halifax Cathedral, Detroit Cathedral, the Pro-cathedral, Havana, and now under construction the Cathedral at Toronto. Besides these are Calvary Church, Pittsburgh, and Presbyterian churches in Cleveland, Chicago and St. Paul, and the Chapel of the Intercession of Trinity Parish, New York.

It will be of interest to note that the majority of the teaching staff of the Department of Architecture in the Massachusetts Institute of Technology are graduates of the École des Beaux Arts or of the Institute itself; and the department has carried on the best traditions of the famous French school, with such modification as was necessary to meet the needs of

this country. Mr. Cram's appointment will enable students of architecture to see certain of their problems from a point of view somewhat different from that of the majority of the faculty.

At one time a critic of the Beaux Arts educational system, Mr. Cram, it is said, has of late years come to be in sympathy with the aims and methods of the French school, without abandoning what was stimulating and valid in his criticism. An experience or development of this sort should make for that independence and definiteness of educational theory which any educator must have in order to add strength to an already strong teaching staff.

The Architect as a Minister of Art.

Mr. Cram's influence as an educator will, without doubt, embrace a spiritual element of the highest aspiration, an inference which one is justified in drawing from his introduction to "The Ministry of Art," just issued from the press of the Houghton-Mifflin Company. "By the words 'the ministry of art' I mean," he says, "that function which I think art has performed, and always can perform, as an agency working toward the redemption of human character; and in this aspect (which is, of course, only one of several) it takes on something of that quality which characterizes the ministers of the Christian Church.

"... the ministerial quality is not monopolized by the divinely established orders, but reaches out in weakening degree amongst many classes of men, whereby they themselves are, or may become, 'ministers' in potency and in fact. And this I conceive to be the highest function of the artist and the art that is his agency of operation. Not that I would for a moment make this an exclusive property; art has sufficient reason for existence in its quality as a creator of simple, sensuous joy and refreshment; as a beneficent force expressing itself through—and absolutely restricted to—pure beauty. As, however, each material thing in the universe has its sacramental quality, expressing a secret spiritual grace through an outward and visible form. . . . so abstract art may do more than make life beautiful (at times), in that it can act symbolically, tropically, sacramentally, and so become the supreme means of expressing, and of inciting and

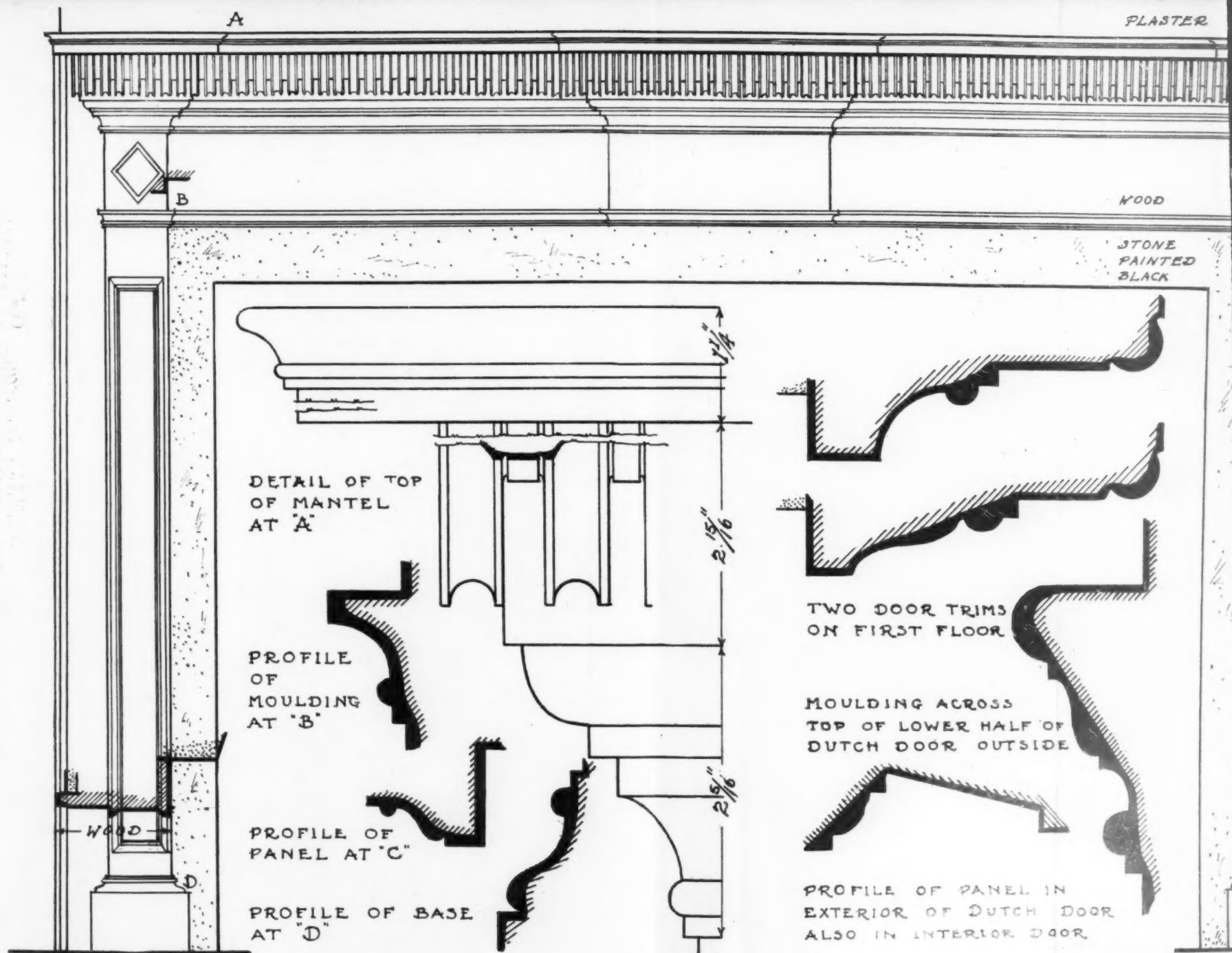
exalting, those emotions which transcend experience and may not in any degree find voice through those channels of expression which are entirely adequate for the purposes of the intellect. . . . So, in a sense, the artist stands as a minister in minor orders."

Lectures on Town Planning in London.

That Town and City Planning has passed beyond the experimental stage has already been demonstrated by the numerous foreign "garden cities" and by the equally numerous and successful re-planning projects. The interest that has always been taken in city planning by the English is again demonstrated by the announcement of a course of lectures on Town Planning that will be held by the University of London during August, 1914, in the new School of Architecture at University College, where, by the way, it is intended to establish a Department of Town Planning in the near future. It is announced that Raymond Unwin, F. R. I. B. A., architect of the Hampstead Garden Suburb, and special lecturer in town planning in the University of Birmingham, will lecture on the practice of town planning; Prof. Adshead of Liverpool University, and L. P. Abercrombie, lecturer in civic design at Liverpool University, will deal with the foreign and historical aspects of city planning, while the legal side of the matter will be intrusted to Mr. E. R. Abbott, clerk to the Ruislip-Northwood District Council. Two lecturers are promised who will deal with the engineering matters, both of whom are actively engaged with town planning schemes. These are G. L. Pepler, F. S. I., and Charles J. Jenkins, M. Inst. C. E., etc. Dr. Brinckmann, professor at Karlsruhe, will speak upon the practice of town planning in Germany. A lecture by H. V. Lanchester, F. R. I. B. A., is also announced, in which he will deal with "Tradition and Civic Development."

A Correction.

In the July number of the Architectural Record, under the illustration of the residence of Albert C. Ayers, at Hartsdale, N. Y., on page 65, the architect's name was erroneously given as Joseph P. Walker, instead of John P. Walther.



DETAILS OF A MANTEL ETC. IN THE BRINKERHOFF
HACKENSACK N.J.

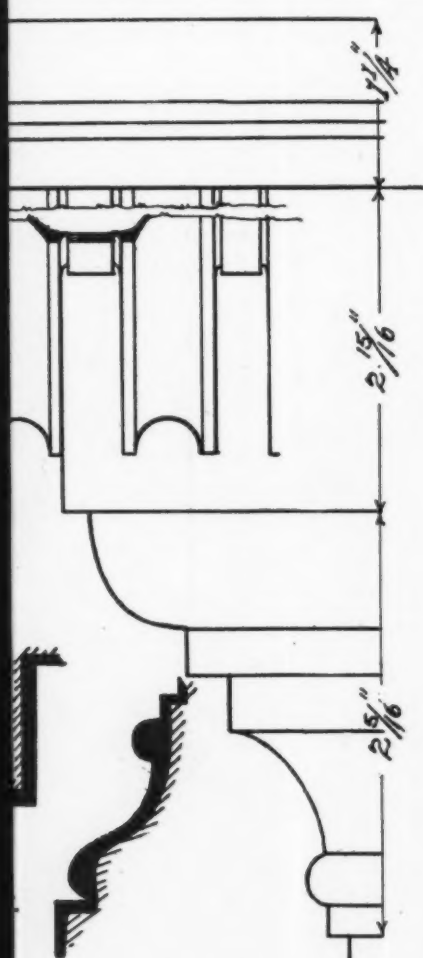
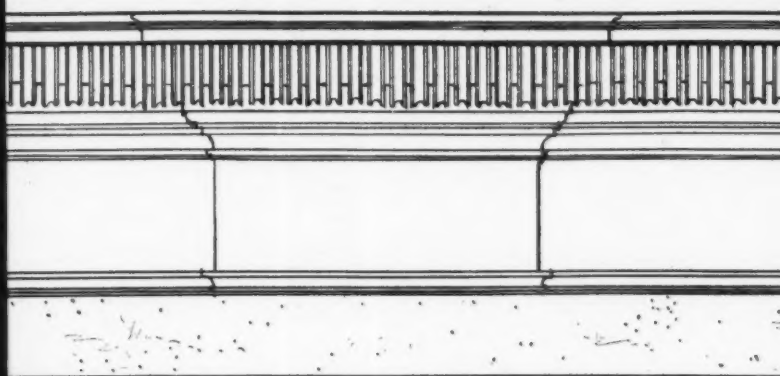
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FULL SIZE

THE ARCHITECTURAL RECORD

DETAIL PLATE NO. 32.

MEAS

JOH



TWO DOOR TRIM
ON FIRST FLOOR

MOULDING ACROSS
TOP OF LOWER
DUTCH DOOR



PROFILE OF PA
EXTERIOR OF D
ALSO IN INTER

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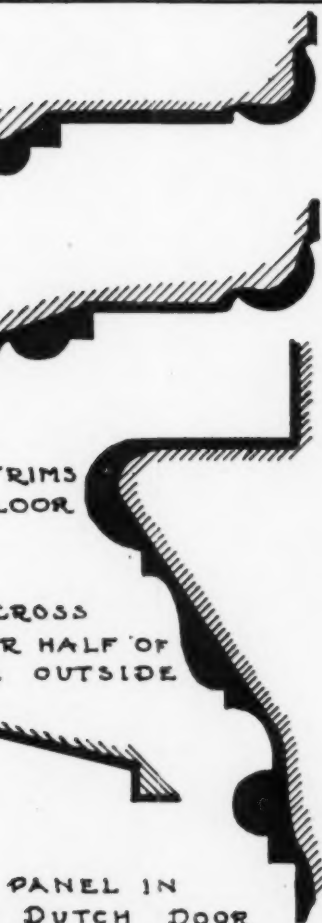
ARCHITECTURAL·RECO

DETAIL PLATE NO. 32.

PLASTER

WOOD

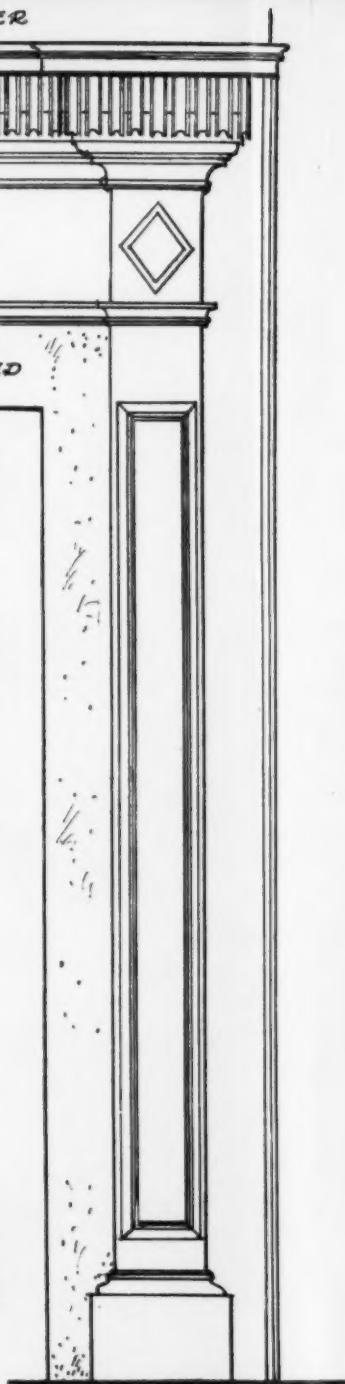
STONE
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RIMS
LOOR

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PANEL IN
DUTCH DOOR
ERIOR DOOR



INKERHOFF HOUSE

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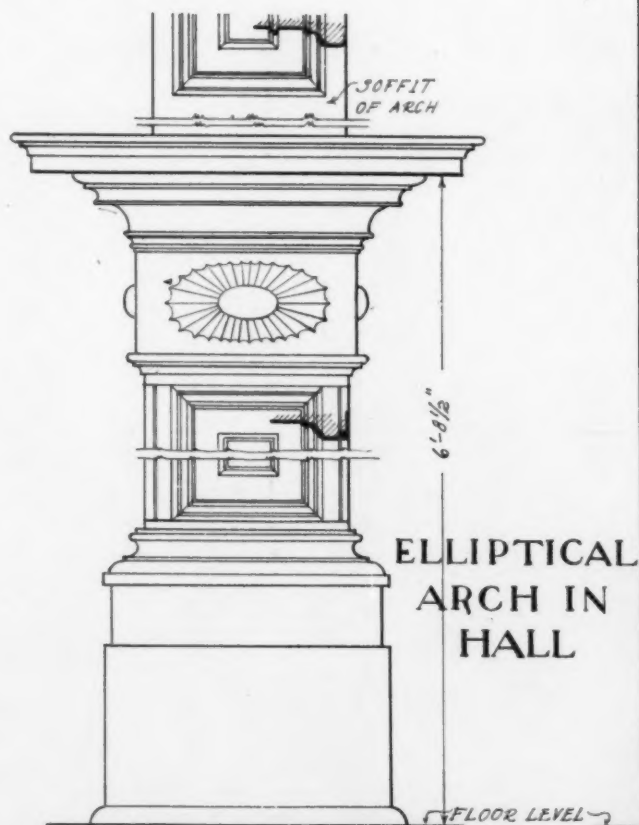
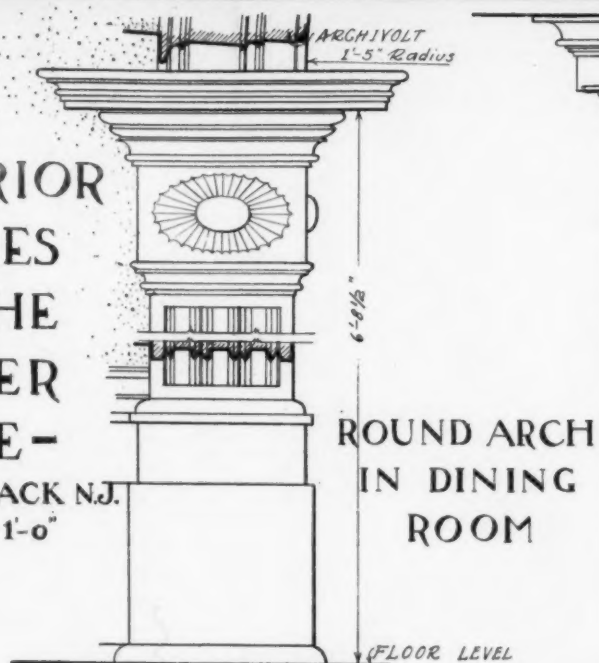
MEASURED & DRAWN
BY
JOHN T. BOYD JR.



INTERIOR
ARCHES
IN THE
HOPPER
HOUSE-

HACKENSACK N.J.

Scale: 2" = 1'-0"



MANTELPIECE
IN THE TERHUNE HOUSE

HACKENSACK N.J.

Scale: 1" = 1'-0"

SCALES: 1" = 1'-0"

2" = 1'-0"

THE ARCHITECTURAL RECORD

DETAIL PLATE NO. 34.

MEAS

JO

CEILING

MIRROR

MANTELP
IN THE TERHUN

HACKENSACK
Scale: 1"=1'-0"

WOOD STONE

ARCHITECTURAL RECORD

DETAIL PLATE NO. 34.

PIECE
UNE · HOUSE

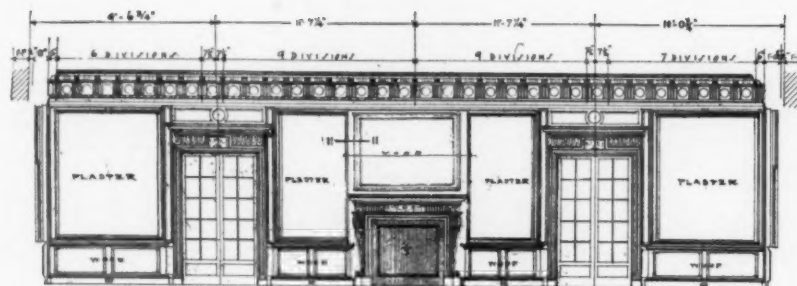
CK N.J.
"1'-0"

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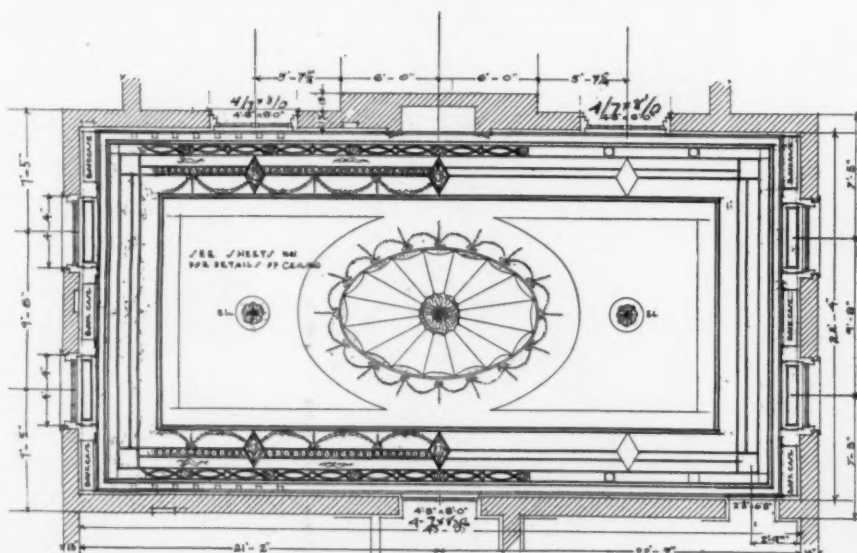
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BY
JOHN T. BOYD JR.



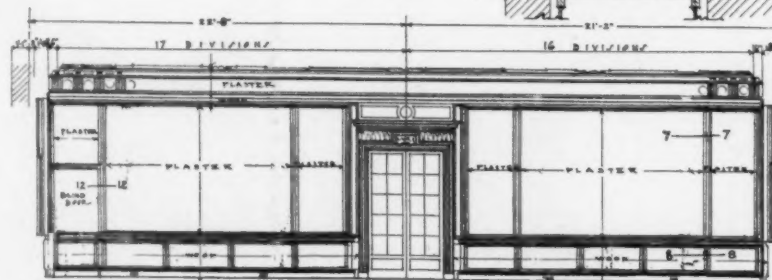
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EAST ELEVATION



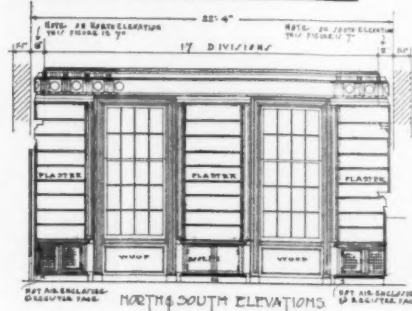
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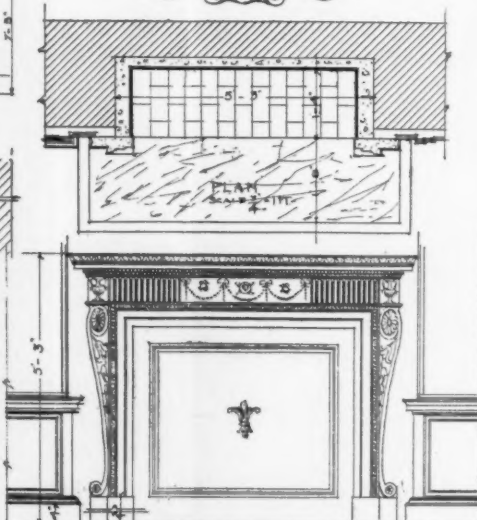
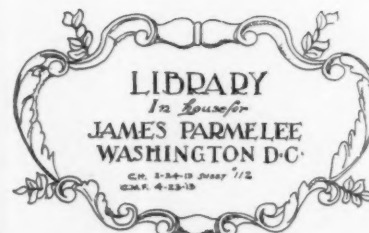
WEST ELEVATION

THE ARCHITECTURAL RECORD

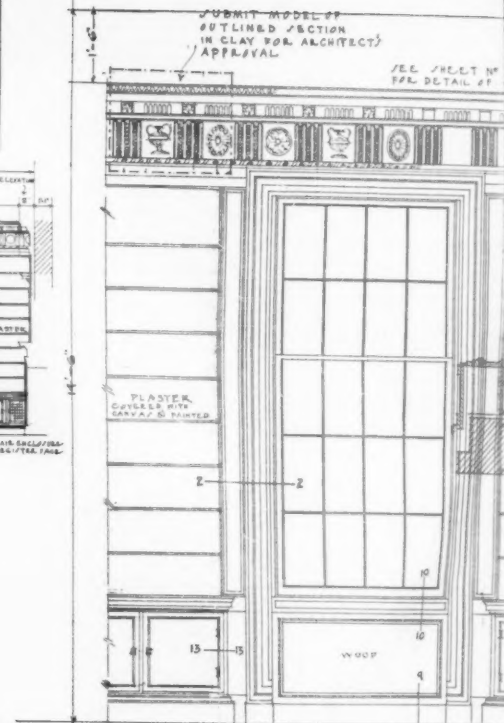
Detail Plate No. 36



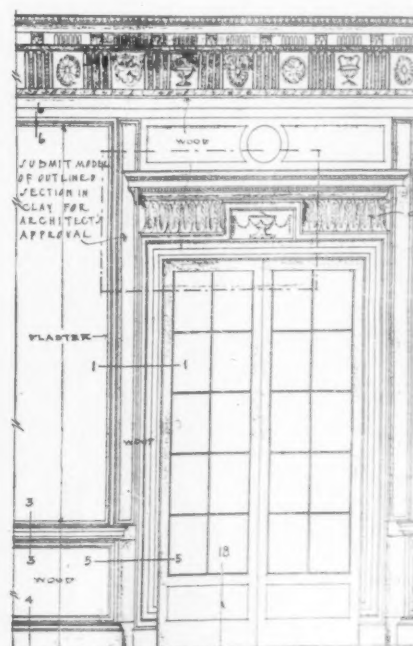
NORTH & SOUTH ELEVATIONS



DETAIL OF MANTEL
OR MANTEL SUPPLIED BY OWNER
NOT TO BE SET BY CONTRACTOR



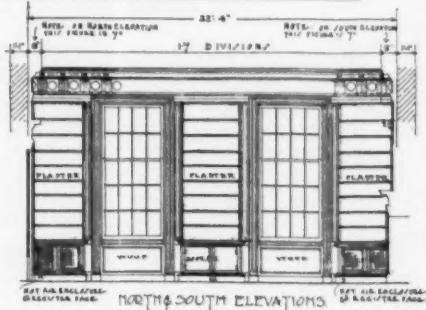
DETAIL OF WINDOWS



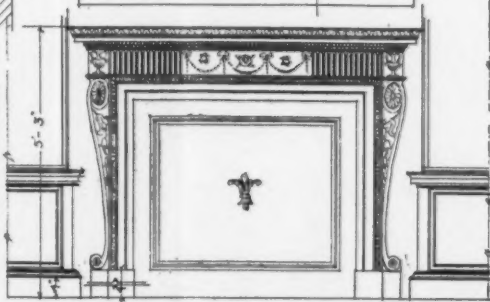
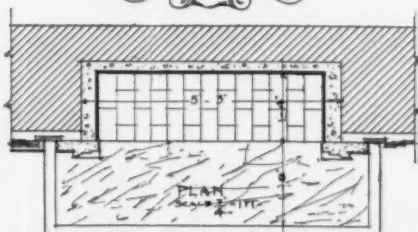
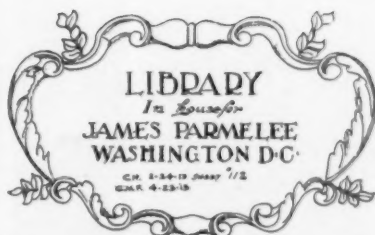
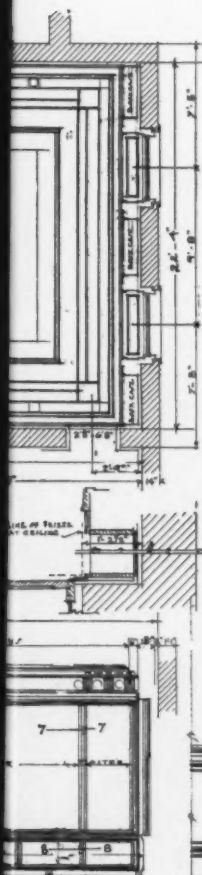
DETAIL OF DOORS

THE ARCHITECTURAL RECORD

Detail Plate No 36



NORTH & SOUTH ELEVATIONS



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OLD MANTEL SUPPLIED BY OWNER
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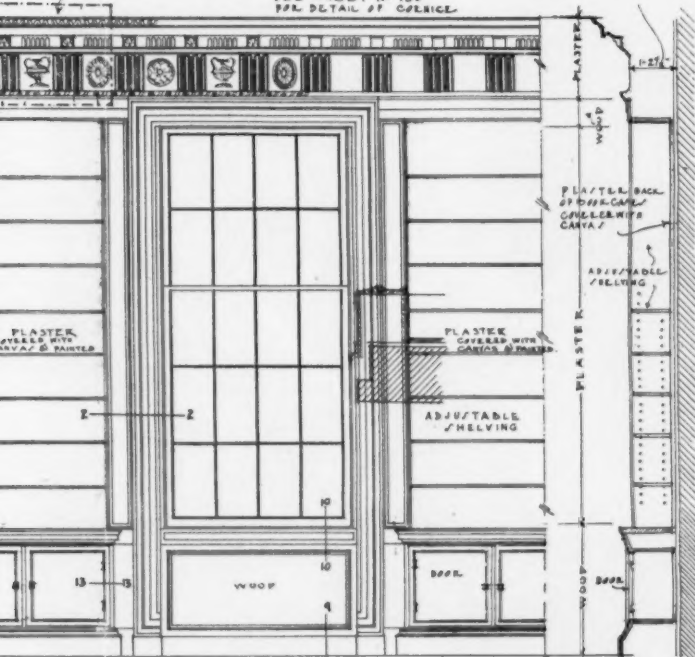
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SUBMIT MODEL OF
OUTLINED SECTION
IN CLAY FOR ARCHITECT'S
APPROVAL

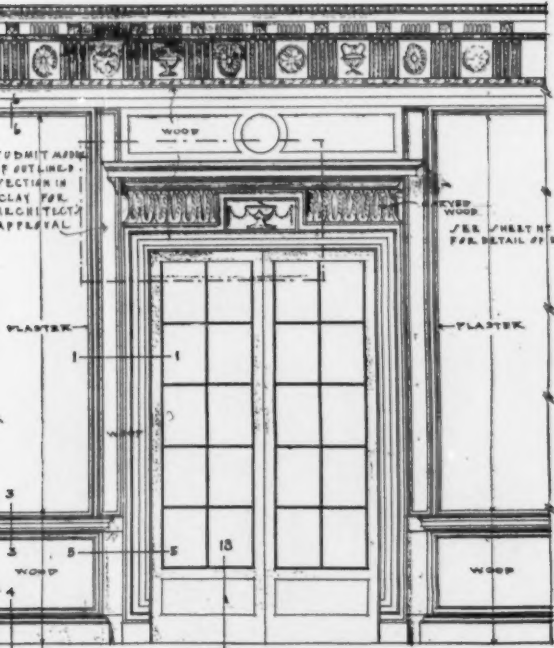
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FOR DETAIL OF CORNICE

NOTE: IN NORTH AND
THIS FIGURE 1/16"



3/4 DETAIL OF WINDOWS

3/4 SECTION
OF BOOKCASE



DETAIL OF DOORS